

# The LEATHER CRAFTSMAN

VOLUME IV NUMBER 4  
35 CENTS



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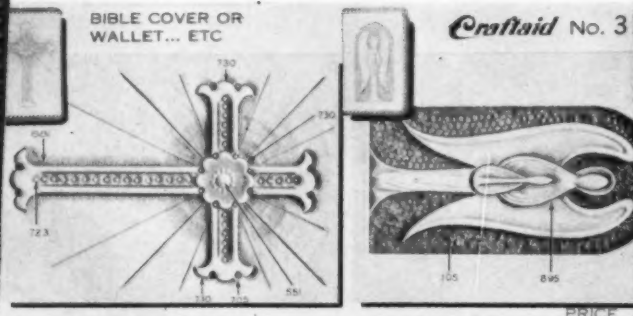


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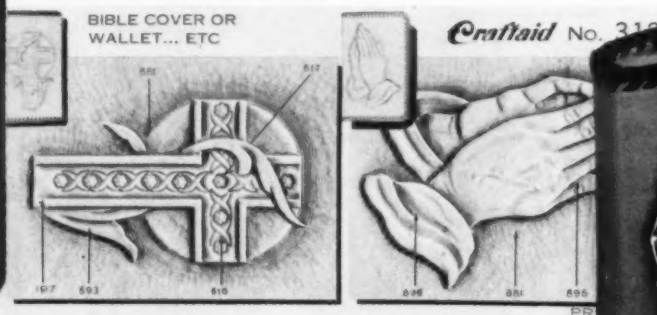
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MAY-JUNE, 1960

Volume IV, Number 4

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Officers: A. G. Belcher, President and Editor; B. W. Vance, Vice President; Harlan Swain, Secretary and Treasurer.

## OUR FRONT COVER

This portrait of Chief Sitting Bull was made from a photograph made about 1881, when he was about 47 years old, and about five years after the famous battle with Custer on the Little Big Horn. The single, black-tipped eagle tail feather he wears designates a deed of valor and places the wearer in the ranks of the brave.

This serves as an introduction to more about Indians and their uses of leather. *Polly Kitchen's* story tells about the hunt for hides. Following it is information about making articles of clothing and decoration.

The 100th anniversary of the beginning of the Pony Express calls for another story. This one, by *Charles Stuart*, begins the run from the eastern terminus. The illustration, by *Betty Stuart*, is a beautifully carved and dyed piece of leather which was seen at the Prairie States Guild Annual Show in Chicago this year.

*Al Stohlman* fans (Aren't we all?) will be happy to see *A Book for Baby*. It's just in time for craftsmen to use to make even happier the proud parents of this year's crop of babies.

Continuing the *garment making* series, *Edith Hummel* brings you a vest for Spring and Fall use . . . or for Summer in the mountain areas.

The answer to those of you who want a *bag clasp* equal to your finest hand carved leather masterpiece bag is found in this issue. Get a piece of metal and *stamp engrave* it to suit your taste. Here is how *Jerry Jennings* did it. Other items by *Lynn Paulin* demonstrate the versatility of the new *stamp engraving* technique. Since you are used to leather stamping tools, you'll find the metal stamp *easy* to work with.

### COMING UP

Next issue will have more of the smaller "Summer" projects, so useful to *Camp and Summer School* instructors. *Al Stohlman* has promised to do another article on engraving silver.

Want to make your patterns readily available for use in *all sizes*? A *projector* will do it, according to *J. E. Brittingham*. *Lloyd Sears* tells you how to make one.

Note to our authors: If your story did not appear by this time, it may be because something else was more timely. Remember—this is *your* magazine and *your* contributions are always welcome. Just be sure to send a return envelope and enough first class postage for the return of your manuscript, pictures and items.



# Plains Indians Hunted Their Leather



By POLLY KITCHEN

The Indians had a system in their everyday living, but the squaws did most of the work with the hides. That business of living was too important, though, to be brushed aside lightly, and it was the lot of the men to go bring in the hides. To that end, the annual summer hunting party was celebrated during the months of June, July, and August, when the hair was thin, the animals fattest, and the pelts easiest to clean on both sides. Religious rites attended the hunts, and game laws were severely enforced, but to the buck or brave who killed the buffalo belonged the hide and certain parts of the carcass. When these hides were brought to the squaws, they immediately began work on them, making clothing, shields, packs, bags, ropes, snowshoes, tent and boat covers, and even storing the meat in leather sacks called "parfleches."

A cow yielded marrow which was preserved in bladder skins, and tallow which was poured in skin bags. The sinew furnished bow-strings and thread for sewing.

And buffalo were hunted in winter, but were not subject to the rigid tribal ceremonials as in summer. The pelts secured in the winter were for bedding and for garments of extra weight and warmth. The texture of the hide did not admit of fine dressing, hence was used for coarse clothing, moccasins, tent covers, parfleches, and the hide of the heifers killed in fall and early winter made the finest robes.

Not only were the hides of buffalo used, but every kind of skin large enough to be stripped from the carcass of a bird, beast or fish was used in some tribe or other, but those in most general use were buffalo, elk, deer, antelope, beaver, ermine, jack-rabbits; seal and walrus, salmon and wolffish among the Eskimos.

All these hides were used in some way or other depending on the location, but tipis, boxes, feather boxes, bed covers, pillows, tobacco pouches, medicine bags, pounding hides, winnowing hides (in places where wheat was grown), saddle blankets, horse and dog harness, the bullboats of the upper Missouri tribes, the kaiaks of

the Eskimos, the fishing lines, nets, pictograph records, ceremonial masks, cradles, just about everything that was used in everyday living was made of leather.

The methods employed were very much the same, north of Mexico, the main difference being chiefly in the chemicals used and the amount of labor given to the task.

Among the Plains tribes, and not too vastly different from our own processing of leather, the art is still in constant practice. The process then consisted of:

1. Fleshing
2. Scraping
3. Braining
4. Stripping
5. Graining
6. Working

Each of these processes required a different tool, varying according to the tribes and their localities.

When the skins were dressed for robes, the hair was not removed. But when the hair was removed, in the scraping process, it was not only used in pillows, but even with skin shavings in soup!

The fleshing process began as soon as possible after the bucks or braves brought back the buffalo. A number of hides were usually dressed at the same time, the women working together in the open air and sunshine, without too great heat.

The hides were staked out upon the ground while they were still soft and moist, flesh side up. Two squaws working together scraped off the flesh and fat with a gouge, which had a serrated edge. This tool, fashioned from the leg bone of some large animal and fastened to the wrist by means of a loop, increased the blows that the bending and kneeling squaws inflicted upon the hides. Imagine trying to scrape with such a tool! Yet they did it, in the fleshing process.

Next came the scraping process, a laborious task, which was accomplished by means of a short adz made of wood or elk-horn, with a blade of stone or iron set at a right angle to the handle. Several squaws worked together on this project. The hide was staked out, hair side up, with a bed of old, dressed skins under it to break the force of the blow, to prevent tearing, as well as to keep the

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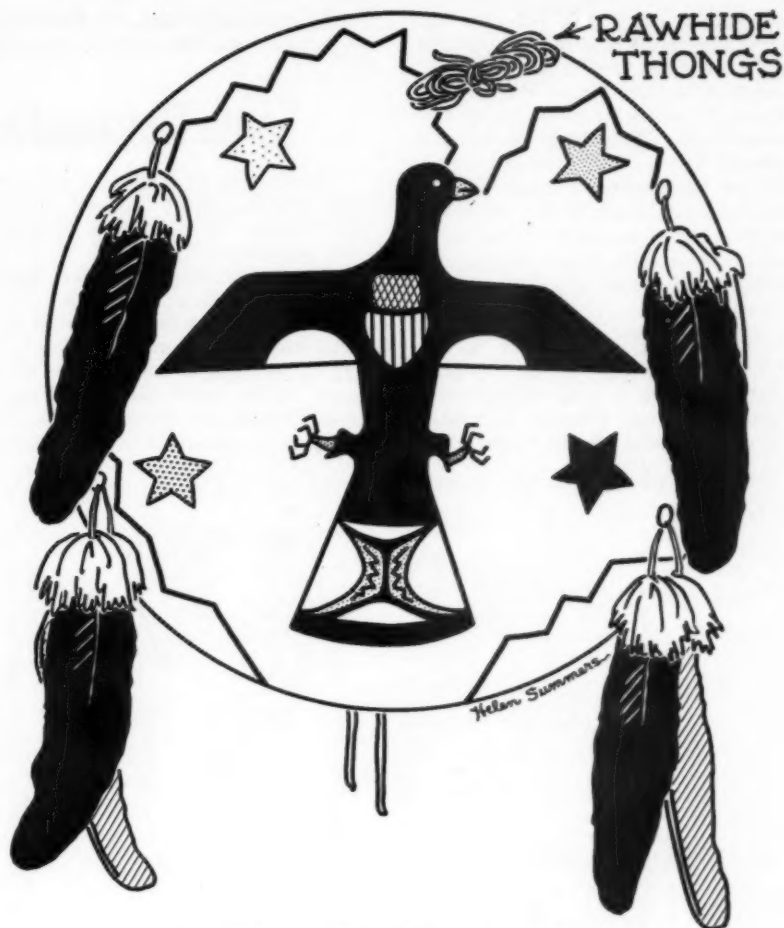
surface clean. Each side was scraped in turn, but the final scraping was the most delicate operation, in which the hairs and skin shavings were carefully preserved for the aforementioned soup.

Next came the braining process. The skin was thoroughly rubbed with a mixture of cooked brains and liver, grease, and pounded soaproot (yucca). And to this was added a dash of salt! Mind you, this was for wearing, not eating. The liver was mashed, or sometimes chewed, to render it fine enough to use for oil before cooking. Approximately one hide required one brain and liver. The braining was an easy and rapid process, after which a bundle of dried grass was laid in the center, and saturated with hot water. Then the corners of the hide were brought together over it in bag fashion, and the skin tightly twisted into a solid ball and hung up to soak overnight.

There were variations of this process, of course—the eastern Sioux soaking their skins in oak liquor, in what may have been a process borrowed from the whites. And the Poncas, Omahas and Otos did not use liver; maybe they ate it. And the Maricopas in Arizona used castor beans.

Next came the stripping, which was intended to squeeze out the surplus moisture and dressing mixture. The dampened hide was first opened out and twisted into a rope, then it was stretched tightly at a forty-five degree angle in a frame consisting of a crosspiece supported by two stout forked poles, the lower end being staked to the ground. The stripping was done by two women with a tool resembling a hoe. This tool was a broad blade of about six inches, set in a bone handle. The stone part of the tool was grasped horizontally in both hands, with the blade pressing heavily upon the skin, and drawn steadily from top to bottom. As one neared the bottom of the hide, the other followed in the track, to prevent the excess moisture from settling on the hide. The skin was left suspended to dry and to bleach until it was ready for graining.

Graining was usually done with a globular bone, cut from the humerus of some large animal. With this the whole surface was rubbed to reduce the hide to uniform thickness and to remove any clinging fibers. After this rubbing, the breaks and tears in the hide were mended with sinew thread. The Pawnees and Omahas rubbed corn meal over the hide during this process.



Sioux Shield — Shaded areas are colored.

Then came the working or softening of the hide. This was achieved by drawing the skin in seesaw fashion across a rope of twisted sinew stretched between two trees. Sometimes it was drawn around the trunk of a rough-barked tree.

Afterwards, it was cleaned with a wash of white chalk clay in water, put on thick with a bunch of root fiber or dried grass and brushed off when it was dry.

For the parfleches, or meat cases, the tanning process was omitted. For making shields the hides were shrunk over a fire until doubled in thickness.

This was the basic formula for tanning in the western and southern regions. On the coast, shells were used as scrapers, and in California a rib bone was used.

In the eastern timber country and in the Arctic region, hides were smoked, and urine took the place of the dressing mixture. And in the eastern coastal regions corn meal, eggs, and water formed the basis of the tanning mixture.

Among the squaws who softened the leather by chewing, there was a fortune to have been made by dentists. Their teeth were worn to the gums, but they had the most powerful jaws of womankind anywhere. Perhaps this was the wise bucks' solution to keeping the women's jaws quiet, but busy—just chewing the leather. At any rate, it was a method of softening the hide, and is still used by the Eskimos in some parts of the northern lands.

Buckskin, next to buffalo, was the most commonly used leather. It was known for its pliability, and watershedability. The Navajos probably exceeded all in their ornamentation of leather. Their coloring processes are carefully guarded secrets of the tribes.

But the Crow, Creek, and Cherokee, especially the Crow, were most known for expert tanning. It was they who used the chemical solution which dehaired and scraped the skins. After the skins had been collected and heaped to decompose long

enough to allow the hair to slip, they were immersed in a solution of lye made from wood ashes from their camp fires. Pits were dug in the Tipis, in which smudge wood fires were built. The tipis were then closed tightly, and the skins were left in the smudge-smoked tipis for several days, until all the skins had been cured. This produced the whitest leather, the most moisture-resistant and the most pliable leather of any kind.

Whatever the variations in the tanning processes of the Indians, there is a link in their cultures with those of other peoples in widely separated parts of the world. Next

to the discovery of fire, the discovery of leather was the earliest learned

process of mankind, and probably the most important.

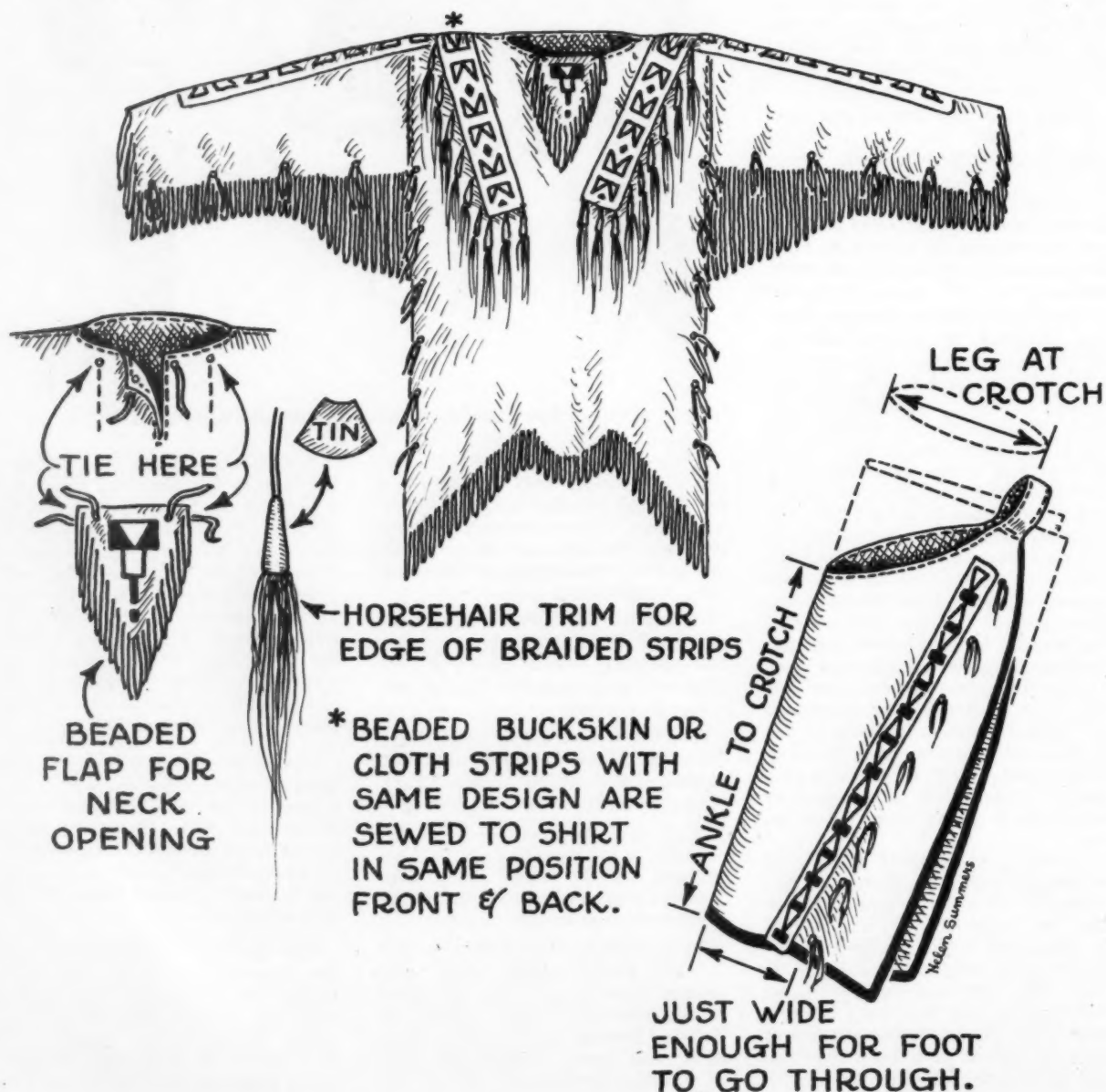
## Some Outstanding Indian Leather Art

The Church at Laguna Pueblo in New Mexico, built in 1699, is the most ornate of all Indian churches now standing.

A large painting on animal hides covers the ceiling above the altar. The border is of baroque floral design, interspersed with the faces of angels, but the subject is pagan. That is the Indian symbolism of the rainbow flanked by the sun and the crescent moon, with four pointed

stars.

Benavides, a monk who wrote in 1630, described a similar painting on skin presented by the Gila Apaches—"in the middle of it was a green sun with a cross on top, and below the sun was the moon painted in gray with another cross on top." These pieces show an Oriental influence, and illustrate the typical intermingling of Christian and Indian symbols.



# AUTHENTIC INDIAN LEATHER GOODS YOU CAN MAKE

Shown on page 5 is a design for a shield like the Sioux Chieftains used to carry. Use this pattern (or one of your own) and color it brightly like those of years ago. However, if you want to have your VERY OWN, you must dream a design.

The designs on the shields of Sioux warriors were usually revealed in visions. These visions usually came after the Indian brave had experienced hunger, pain, loneliness or intense longing of some sort. From the vision emerged the symbol, his extra-special friend and guardian. It might be the spirit of an elk, a buffalo, eagle . . . or anything that the Indian could draw. His vision showed him what objects to draw on the shield and this vision was as important to the Indian warrior as was the tough buffalo hide in protecting him in battle.

Please note on this drawing of a Sioux shield the rawhide thongs for holding it, the feathers, and the decorations. Shaded areas are in color.

Arm bands and anklets are part of an Indian costume . . . especially so

when doing an Indian dance. Those shown here were dyed with solid red and blue designs.

## WAR SHIRT

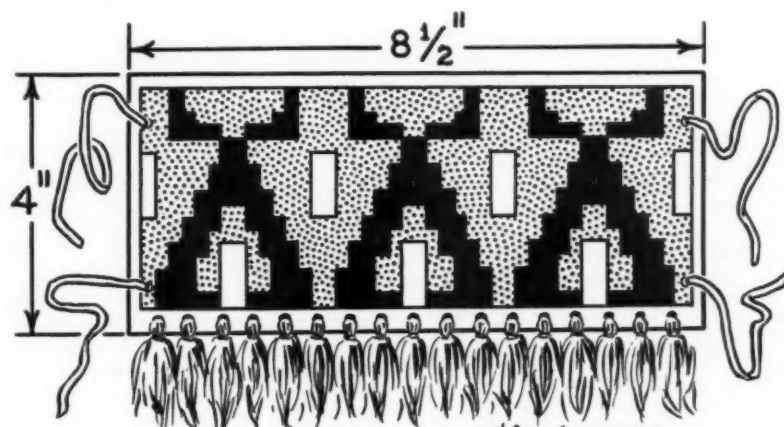
Use ready made shirt to get size for cutting out. Lay shirt on kraft paper and draw around it. Allow two inches extra on underneath side of sleeve for fringe.

1. Stitch underneath side of sleeve two inches from edge on outside—cut fringe.
2. Attach sleeve to body with regular seam on inside.
3. Fasten sides with conchos.
4. Fringe bottom.

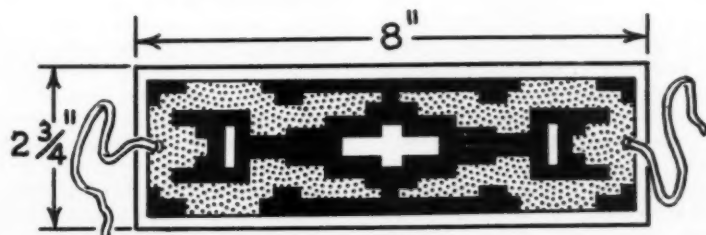
## LEGGINS

Use ready made trousers to get length and leg pattern.

1. Sew inside leg by laying one edge over the other  $\frac{1}{4}$  inch and stitch on outside (this is if you have cut the legging in two pieces).
2. Stitch one end of belt loop on front side corner and other end on back side corner.
3. Cut fringe on sides and fasten with conchos.



ANKLET



ARM BAND

## BREECH CLOUT

Cut strip nine inches wide and long enough to hang in back of knees and four inches above the knees in front.

1. Fit where you want it to hang on belt—then stitch across top on front and back—allowing width needed for belt to go through.

2. Cut fringe on each end.

To those who want more and authentic information about Indian apparel, we suggest a subscription to **THE AMERICAN INDIAN HOBBYIST**, a bi-monthly magazine published at P.O. Box 136, Alton, Ill. at \$2.50 a year.

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# THE PONY EXPRESS RIDER

By CHARLES W. STUART

One autumn evening in 1861 a youth with a tanned, oldish-looking face humped into the Central Overland California and Pike Peak's Express office in St. Joseph, Missouri. He was carrying a small saddle, with stirrups tossed over the seat, and looked so normally a part of the independent spirit of the time that he would have gone unnoticed in the crowd of jostling emigrants. That is, except for the determined look in his keen blue eyes as he slapped his rig on the floor by the counter and looked up.

"Well, I'll be!" the station master exclaimed. "William James, it is, and in the flesh. I thought them redskins out Nevada way scalped you long ago."

William James, a native of Virginia, but late of the Smoky Valley mountain region, was one of the best Pony Express riders on the line. Eighteen years of age, he rode round trip from Simpson's Park to Colorado Springs, Nevada, covering all stops in twelve hours. Some of the trips on this run made crossing the summit of two mountain ranges through Shoshone Indian country were the loneliest and most dangerous in the division, and would make top riders consider their chances of survival.

Only the real riders, his comrades-in-the-saddle, knew the inner excitement that prompted him to answer the call for riders. It was the same excitement that pumped his heart faster, cleared his head for rapid fire decisions in moments of peril. At \$25 a month, a fantastically high rate of pay, William James literally had the world by the tail.

The pride he took in being hired to do a job and his satisfaction in having the ability to do it well were more important to this slightly built young man than anything else in his large world.

He could have picked a less hazardous station along the St. Joseph, Missouri, to Sacramento, California, route but he chose the Smoky Valley run because a spirit of adventure coursed strongly in him. At eighteen, he actually had lived a lifetime of adventure, for boys matured early in those days. Reared on a farm, inured

to the hardships of the out-of-doors life and hard, muscle-straining work, William emerged from this early apprenticeship to vigorous manhood at seventeen. What he wanted, he knew then, was simple — the world.

Riding for the Pony Express was, to him, the supreme triumph of the American Spirit, of youthful, desperate, man-defying pluck. That's how William James felt about it. In his preparatory years his young body had been whipped and strained and beat into a combination of razor-sharp reactions and finely-chiseled strength.

Prepared as he was, he wanted to see and feel and be a part of the west. A romantic vision pulsed within him: Indians, hell-for-leather cowboys and challenging weather. He was ready for the real thing—adventure. It was an insatiable desire and he was determined to have it one way or another—or die in the attempt.

He practically did die for it on several occasions. One black-as-pitch, stormy night his horse stopped on a mountain trail and upon his urgings refused to go further. James slid off, touched ground, and reached out his hand in the darkness to find the path ahead. There wasn't any!

He rested right there until daylight, when he thanked his lucky stars for a good horse's sense. He had taken a wrong trail, and a thousand-foot drop at this point would have ended his romantic vision.

Such adventures were more commonplace than unusual on the Simpson's Park to Colorado Springs run. That's why he liked it and wouldn't trade places with any other of the sixty riders in the whole division.

Any one of these riders would have been eager to sit down with you and explain how the magical idea of the Central Overland California and Pike's Peak Express developed. More than likely his enthusiasm for his job would have made him lay it on pretty thick about how the Pony Express had aided an imperiled Government, helped tranquilize and retain to the Union a great commonwealth — California. That is, you'd get the same information, but in much different words.

These boys were born of adversity. Extremely young, just out of their teens, their fringed buckskin shirts, trousers tucked in high leather boots, and slouch hats were the trademarks of the road. Carrying a carbine slung over his shoulders or just two Colt's revolvers in saddle holsters and a sheath knife, such a young man, mounted on horseflesh that was the best money could buy, streaked through the day and night tirelessly. He was impressed by the pride his family held for him and the respect he held for the organizers.

For this was a keen idea, this Pony Express, born out of a chance meeting between U. S. Senator William Gwin of California and B. F. Finklin, superintendent of the freight firm of Russell, Majors and Waddell of Leavenworth, Kansas. Finklin visualized the need for a letter service to connect the eastern portion of the American continent with a newly-rich, bursting-at-the-seams territory along the Pacific Coast.

Yes, it was a good idea. Senator Gwin liked it and prepared a bill, proposing this weekly letter service between St. Louis, Missouri, and San Francisco, California. The bill was referred to the Military Affairs Committee where it was tabled and killed.

But the idea would not die. Five years later, the service was established by a private corporation between St. Joseph, Missouri, and Sacramento, California, a distance of 1,966 miles.

As a matter of fact, this same type of pony express service had its beginnings in antiquity. Marco Polo told how Genghis Khan, ruler of the Chinese Tartary, 1,000 years ago initiated a horse relay twenty-five miles apart and traversed 300 miles in 24 hours. In 1860 in Europe this system had a vogue. Early in the 19th century, a New York newspaperman used a pony express system to gather state news. In 1833 Hale & Hallock's Journal, seeing the effectiveness of it, started a rival line. And in 1861 the Rocky Mountain News ran a relay of ponies from Tarryall, Colorado, to Denver and from Central City to Denver. The Colorado west's Civil War news was only four days old! It was eight days be-



Pony Express Rider at Chimney Rock—pictured on leather by Betty P. Stuart

fore New York heard the same news, eighteen before it reached London.

But there was something different about the Central Overland California and Pike Peak's Express from these purely local ventures. That something was nationwide, an expression physically of the qualities that have characterized the winning of the west. Here was a nation, a people, restlessly on the move, possessed with the pioneering spirit, yet needful of news, lonesome, heartsick at the immensity of the great west. Miles and miles of nothingness, a glaring, ruthless sun, a hard, cruel earth, bitter winters of snow piled man-high were obstacles that wilted the courage of all but the strong.

Such superhuman demands, combined with lack of proper housing, fear of Indians and no news, not knowing each day whether they would live to see their loved ones back east, cried out for some means of fast communication.

Lone ranchers, stage-coach drivers, gold seekers, camp followers, miners, pioneers, bullwhackers, freighters, Indian fighters, and soldiers, all plodded onward with the rushing tide of colonization. Moving until the spirit touched them, then they stopped, looked around, liked what they saw, and started building homes.

These were the people the Pony Express served and they were forever grateful. Who can know the appeal of a comforting word in a letter from home which read, "We are all well . . . Hope you are, too?"

Adventure these boys had a-plenty. But like many others in this era of colonization whose daily work was dangerous, they barely recognized the peril they exposed themselves to, and it was only when there were breaks in a rather routine job that the real romance of their occupation was revealed.

Like the day following William James' experience on the mountain

top. In the daylight he quickly backtracked and located the right trail and rode on, pressing his horse to make up lost time. He paused briefly to study the tracks of unshod ponies that crossed the direct pony express trail, not once but at several points. He was convinced that a small hunting party of Shoshone Indians was cutting the trail at regular intervals in the hope of picking up a good horse and a scalp.

While this thought germinated in his mind, he saw the way station about a mile ahead and booted the sweating pony in the ribs to gallop the last mile at top speed. His shout and the thump-thump-thump of the pony's hoofs brought the station keeper and hostler racing from the station. There was a horse saddled and bridled, but not on the ready line, and William sensed that something was wrong.

"Where's the Kid?" he asked, swinging to the ground and sweeping free the large leather mochilla with its four bulging mail pockets.

"He's not here yet," the station keeper replied. His forehead creased with lines and he half formed a word of doubt on his lips that emphasized the look of concern in his eyes. "Guess you'll have to take the mail on. Got a fresh horse for you. But watch out."

"Yah, I know," James agreed. "The trail's swarming with them. Shoshones been acting ugly." He ran his leather-colored hand through tousled hair. "Sure hope the Kid gets through."

And the Kid, a 100-pound mite

just out of his teens, did get through. He outsmarted the Indians by taking an alternate trail, but missed his relief; and he, in turn, was obliged to run James' relay.

You see, youth was really an advantage for a Pony Express rider, when skill and horsemanship seemed born in the boy. It meant that, in general, they were not fully matured, and size made a difference to the horse. Johnny Frey at 125 pounds was ideal. William Boulton, though not young by standards of the day, weighed not much more. "Little Yank," soaking wet, barely tipped the scales at 100 pounds. Don Rising was 17 and weighed 120 pounds.

Of this group of little giants, the honor had fallen to Johnny Frey to be the very first rider out of St. Joseph, Missouri.

The excitement of a town bubbled over on April 3, 1860, as young Johnny galloped to the ferry which carried him across the Missouri River. Up and over the slippery bank he disappeared with a precious burden tucked securely away in his mochilla. On the other end of the line, in Sacramento, another rider was speeding to the east. And the eyes of a nation focused upon these two as they sped on through perils that beset every mile. It was on April 13, exactly on schedule, that these pathfinders reached their goal. From station to station the mail was relayed, St. Joseph to Sacramento and Sacramento to St. Joseph. Thus for seventeen months it continued its usefulness, until a telegraph line was completed from Omaha to Sacramento.

But during this time more than one rider found his fill of adventure, even though the loss of life was restricted almost entirely to those steady men who kept the station and hosted.

William Boulton was 35 years of age, old for the rigorous life of a rider, but his knowledge of horsemanship was too good to let him remain on the sidelines. On one eventful ride his horse gave out. Undaunted, he picked up the mail and carried it on foot to the next station. You would have to know how much a man born to the saddle dislikes hoofing it before you could appreciate the devotion to duty which had overpowered Boulton's distaste for walking.

On another occasion one of the best horses in the string was stolen. Melville Baughn of Ft. Kearney and 32-Mile Creek took out after the thief on a horse of lesser speed and stamina. By the sheer magic of his

horsemanship he caught up to and captured the thief, and retrieved the valuable animal.

And there was James W. Brink, who joined with "Wild Bill" Hickock, a pretty fair rider himself, to clean out the gang of McCandless outlaws.

And speaking of horses, the story of the Pony Express is incomplete without retelling about Nigger, the trick horse, who almost betrayed William James one time.

"This horse is gonna get you in trouble one of these days," the grizzled old hostler said. He hobbled on one leg around the horse's rump, with his large, friendly hand resting on the horse to warn him of his movements. "Any horse that'll take time out to lay down when you touch his knees, trained from a colt as he was, might do that when you're least expecting it."

And it happened only a few days later when James was riding through Indian country. A war party of Goshiutes took out after him on fresh horses, closed in quickly, fired a few shots, then faded and stopped. James pulled Nigger to a stop to catch his wind, slid off and held his bridle. By accident he touched the horse's knees—and true to his youthful training, the horse dropped to the ground and lay as if dead.

The Indians thought the horse had been hit and spurred their jaded animals to a fresh start.

James got the horse to its feet as the Indians came whooping up, expecting an easy coup.

Basically, these riders were boys at heart as well as being boys physically. They had their tense moments and their moments of light-hearted humor. A new rider took quite a ribbing until he proved his good spirit. A braggart met his match with a taller tale than the real thing. A ghost rider always brought awe to the lips of a new rider and a sudden shadow was enough to alarm him.

These were but diversions from the real purpose of the Pony Express rider. They point up, however, the joint effort of man, horse, and good organization—a combination that defied weather and obstacle to write a thrilling episode in American history.

## BE CAREFUL TEACHER

"I don't want to scare you," the seven-year-old lad informed his teacher, "but my daddy said if I don't get better grades, somebody's gonna get spanked."

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The Leathercraftsman

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LEATHER COMPANY



# Show Your Leathercraft

## CALENDAR of Leathercraft Exhibits and Competitions

### MAY

- 20th — Great Salt Lake Leather Guild. Write Charles Bryan, Chairman, 2736 So. 23rd East, Salt Lake City, Utah.
- 29th — 6th International Assembly of Leather Craftsmen, Staller Hotel, Buffalo, N. Y.

### JUNE

- 26th — Southern Calif. Exposition, Del Mar

### JULY

- 1st — Western Illinois Fair, Griggsville
- 11th — Red River Valley Fair, Fargo, N. D.
- 19th — Martinsville Fair, Martinsville, Illinois.
- 23rd — Marias Fair, Shelby, Montana.
- 26th — North Dakota State Fair, Minot
- 29th — Central Wyoming Fair, Casper
- 29th — Columbia Empire Fair, Longview, Wash.

### AUGUST

- 3rd — North Montana State Fair, Great Falls, Montana.\*
- 4th — Northern Wisconsin Fair, Chippewa Falls, Wisconsin.
- 6th — Multnomah Fair, Gresham, Oregon.\*
- 10th — Northern Maine Fair, Presque Isle, Maine.
- 10th — Mower Fair, Austin, Minn.\*
- 10th — Midland Empire State Fair, Billings
- 10th — North Iowa Fair, Mason City, Iowa.
- 10th — Ionia Free Fair, Ionia, Mich.
- 10th — Gouverneur and St. Lawrence Fair, Gouverneur, New York
- 11th — Tri-State Fair, Superior, Wis.
- 11th — Palmyra Fair, Palmyra, New York.
- 12th — Northeastern Wisconsin Fair, DePere, Wisconsin
- 13th — Black Hills Exposition, Rapid City, South Dakota.
- 14th — Illinois State Fair, Springfield
- 15th — Skowhegan State Fair, Skowhegan, Me.\*
- 15th — Ozark Empire Fair, Springfield, Mo.
- 16th — Marshfield Fair, Marshfield, Mass.
- 17th — All Iowa Fair, Cedar Rapids, Iowa.
- 17th — Kutztown Fair, Kutztown, Pa.
- 19th — Southwest Washington Fair, Chehalis, Washington
- 19th — Wisconsin Valley Fair, Wausau, Wis.
- 21st — Wisconsin State Fair, Milwaukee
- 22nd — Lake County Central State Fair, Crown Point, Indiana.\*
- 22nd — Missouri State Fair, Sedalia\*
- 24th — Colorado State Fair, Pueblo
- 24th — Western Idaho Fair, Boise
- 24th — State Fair Of West Virginia, Lewisburg
- 25th — Upper Peninsula State Fair, Escanaba, Michigan.
- 26th — Cobleskill Fair, Cobleskill, N. Y.
- 27th — Plymouth Fair, Plymouth, New Hampshire.
- 28th — Cummington Fair, Cummington, Mass.
- 28th — Iowa State Fair, Des Moines.
- 28th — Ohio State Fair, Columbus.
- 28th — Southwestern Hobby Show, Dallas, Texas.\*
- 29th — Minnesota State Fair, St. Paul.
- 29th — Sioux Empire Fair, Sioux Falls, S. D.
- 30th — Du Quoin State Fair, Du Quoin, Ill.
- 31st — Maryland State Fair, Trimonium.

### SEPTEMBER

- 1st — Wyoming State Fair, Douglas, Wyo.
- 1st — North Central Kansas Free Fair, Belleville, Kansas.
- 2nd — California State Fair, Sacramento, Calif.
- 2nd — Indiana State Fair, Indianapolis, Ind.
- 2nd — Southern W. Virginia Fair, Charleston
- 2nd — Central Wisconsin State Fair, Marshfield

- 3rd — Canfield Fair, Canfield, Ohio
- 3rd — Southeastern Washington Fair, Walla Walla, Wash.\*

- 3rd — Schaghticoke Fair, Schaghticoke, N. Y.
- 4th — Michigan State Fair, Detroit, Mich.
- 4th — Lancaster Fair, Lancaster, N. H.
- 4th — New York State Fair, Syracuse, N. Y.
- 5th — Northwest Missouri State Fair, Bethany
- 5th — Nebraska State Fair, Lincoln, Nebr.
- 6th — Topsfield Fair, Topsfield, Mass.
- 7th — South Dakota State Fair, Huron, S. Dak.
- 7th — Tennessee-Carolina Fair, Newport, Tenn.
- 7th — Rutland Fair, Rutland, Vt.\*
- 8th — Eastern Idaho Fair, Blackfoot, Idaho
- 9th — Sandwich Fair, Sandwich, Ill.
- 10th — North Haven Fair, North Haven, Conn.
- 11th — Mid-America Fair, Topeka, Kans.
- 11th — Kentucky State Fair, Louisville, Ky.
- 11th — Utah State Fair, Salt Lake City, Utah
- 13th — Saginaw Fair, Saginaw, Mich.
- 13th — Brockton Fair, Brockton, Mass.
- 13th — Barrington Fair, Great Barrington, Mass.
- 14th — Tennessee Valley Fair, Knoxville, Tenn.
- 14th — Four States Fair, Texarkana, Tex.
- 14th — Catawba Fair, Hickory, N. C.
- 15th — York Interstate Fair, York, Pa.
- 17th — World's Fair, Tunbridge, Vt.
- 17th — Carthage Fair, Carthage, Ohio
- 19th — Western Washington Fair, Puyallup, Wash.
- 19th — Kansas State Fair, Hutchinson, Kans.\*
- 19th — Eastern States Fair, Springfield, Mass.
- 20th — New Jersey State Fair, Trenton\*
- 20th — Great Allentown Fair, Allentown, Pa.
- 20th — Oklahoma Free State Fair, Muskogee, Okla.
- 21st — Chattanooga Interstate Fair, Chattanooga, Tenn.
- 21st — Tri State Fair, Amarillo, Tex.
- 21st — Centreville Fair, Centreville, Michigan.
- 21st — North Alabama State Fair, Florence
- 21st — Tennessee State Fair, Nashville, Tenn.
- 22nd — N.E. Arkansas District Fair, Blytheville\*
- 25th — State Fair of Virginia, Richmond, Va.
- 25th — Mid South Fair, Memphis, Tenn.\*
- 26th — New Mexico State Fair, Albuquerque
- 26th — Oklahoma State Fair, Oklahoma City
- 27th — Hillsdale Fair, Hillsdale, Mich.
- 28th — Panhandle South Plains Fair, Lubbock, Texas
- 28th — Bloomsburg Fair, Bloomsburg, Pa.
- 28th — Arkansas-Oklahoma Fair, Ft. Smith, Ark.
- 29th — Mississippi-Alabama Fair, Tupelo, Miss.
- 30th — Central Washington Fair, Yakima, Wash.

### OCTOBER

- 1st — Southeastern Fair, Atlanta, Georgia.
- 1st — Deerfield Fair, Deerfield, N. H.
- 3rd — Danbury State Fair, Danbury, Conn.
- 3rd — Tulsa State Fair, Tulsa, Oklahoma.\*
- 5th — Alabama State Fair, Birmingham, Alabama.
- 5th — Southside Virginia Fair, Petersburg, Virginia.
- 6th — Dixie Classic Fair, Winston-Salem, North Carolina.\*
- 6th — Heart O' Texas, Waco, Texas.\*
- 7th — Southwest Louisiana Fair, Eunice, La.
- 10th — State Fair of Texas, Dallas.\*
- 12th — Southern Alabama Fair, Montgomery, Alabama.
- 12th — Mississippi State Fair, Jackson, Mississippi.
- 12th — Eastern Carolina Fair, Florence, South Carolina.
- 12th — Piedmont Interstate Fair, Spartanburg, S. C.

By JOHN H. BANKS

With this issue of *Show Your Leathercraft* we herald "the Merry Month of May." If busy hands tend toward merriment, the period of May-June covered by this bi-monthly article should be one of great pleasure. This two-month period contains Mother's Day, Father's Day, Spring Fever, Memorial Day, and also the beginning of summer vacations and camps. Minutes will surely be precious during this period for the influx of leather work will be high. Mother's Day and Father's Day presents alone should keep all the craftsmen very busy. Craftsmen, teachers, and counselors become affected by the arrival of summer vacations and camps.

Now after telling you how busy you are going to be just staying up

- 12th — Anderson Fair, Anderson, S. C.
- 12th — Chattahoochee Valley Exposition, Columbus, Georgia
- 13th — N. Carolina State Fair, Raleigh, N. C.
- 14th — Fairfield Fair, Lancaster, Ohio.
- 19th — Georgia State Fair, Macon, Georgia.
- 19th — South Carolina State Fair, Columbia, South Carolina.
- 19th — Greater Gulf States Fair, Mobile, Alabama
- 19th — Pensacola Interstate Fair, Pensacola, Florida
- 22nd — South Texas State Fair, Beaumont, Tex.
- 23rd — State Fair of Louisiana, Shreveport, La.
- 27th — North Florida Fair, Tallahassee, Fla.\*
- 31st — Arizona State Fair, Phoenix, Arizona

### NOVEMBER

- 9th — Columbine Cowbelles Exhibit, Grand Junction, Colorado.\*
- 12th — Greater Jacksonville Fair, Jacksonville, Florida.\*
- 22nd — Texas Craft Exhibition, Craft Guild of Dallas, Texas

\* Open to the world.

### IN CANADA

#### JUNE

- 24th — Red River Exhibition. Write: Manager, Winnipeg Arena, Winnipeg, Manitoba.

#### JULY

- 24th — Northwest Round-Up and Agricultural Fair, Swan River, Manitoba
- 25th — Saskatoon Industrial Exhibition Limited, Saskatoon, Saskatchewan.

#### AUGUST

- 1st — Provincial Exhibition, Regina, Saskatchewan.
- 19th — Central Canada Exhibition. Landsdown Pk., Ottawa 1.
- 22nd — British Columbia Pacific National Exhibition, Vancouver.\*
- 24th — Canadian National Exhibition, Toronto, Ont., Canada\*

#### SEPTEMBER

- 2nd — Exposition Provinciale, Quebec 3
- 12th — Western Fair, London, Ont., Can.\*

with your orders, let me give a word of warning to the many "Blue Ribbon Winners" and blue ribbon winner aspirants. Especially the lazy ones. This is your last breathing period to prepare for the big fair rush during July, August, September and October.

There are 220 members of the International Association of Fairs and Expositions. The members are composed of the official State Fairs and state-wide fairs. Of these 220 fairs, 166 of them exhibit during the above named four months. This includes all of the official State Fairs except the State Fair of Florida. Not only State Fairs but also the County Fairs seem to be partial to these months. As an example, Kansans will be exhibiting at 97 county, bi-county, and tri-county fairs. From the listings you can see that we are all

going to have our hands full. Naturally, no one can, nor is anyone eligible to, enter all fairs. I do hope, though, that the Blue Ribbon Club members will work to influence all these fairs to swing over to open competition.

I'm sure there will be fairs available to all craftsmen. The resident of any given state can enter that state's fair, and any other of its state-wide fairs that are members of the International Association of Fairs. He is also eligible to enter his resident County Fair and many other of the County Fairs of his state. In addition to the resident fairs, he will be able to enter 25 "open competition" fairs in the United States and 4 in Canada. Had enough? If not, keep your eyes open for craft and hobby shows in your vicinity. Such as the *Southwest Hobby Show* in



This ring binder cover won an award for Mr. Banks.

Dallas on August 28th. May I make this plea to all readers to please write to me any information you have on fairs, or craft and hobby exhibits. Also any reader who has already won a ribbon in fair competition and has not mailed his name to me, please do so.

At this point I'm sure each of you are saying, "I'm convinced there are plenty of fairs to enter, but what do you mean with all this hullabaloo and excitement about getting ready?"

O.K., "Old Timers", bear with me while I take it from the beginning for the benefit of some of our new readers. I'd appreciate you "old pros" riding along too. I might even have a tip or two for you.

The *Blue Ribbon Club* is made up of members elected to the club by having won a blue ribbon in fair competition. He is then sent a "Blue Ribbon Club" membership card. The blue ribbon is a seal of merit. It has been proved that projects awarded blue ribbons are more in demand and will provide a larger profit. The blue ribbon is an honor bestowed on a craftsman for work in competition with other craftsmen. It is for this reason that *The Leather Craftsman* magazine honors all blue ribbon winners. His membership shows that he stands with the top in his craft. After becoming a member, the "Blue Ribbon Club" member accepts the responsibility of: (1) Striving for more competent display and more qualified judging of all leather exhibits. (2) Endeavoring in all possible ways to influence fairs to show their exhibits in "open competition."

I keep getting letters asking how to enter the various fairs. Here is how to enter into Fair competition. The members of the International Association of Fairs are listed in *The Leather Craftsman* magazine. You are eligible to enter in all of the fairs that exhibit in the state of which you are a resident, and also those fairs that are marked "open competition." Write to the fairs that you would like to enter, or write to all of the fairs that you are eligible to enter.



John Banks sizing up a possible entry.

Write a post card addressed to the fair at the address given in *The Leather Craftsman* magazine. Request that the fair secretary mail you an Arts and Craft Catalog and an entry blank.

When you receive your catalog turn to the General Rules and Regulation Section and read the rules very carefully. Then turn to the Arts and Craft Division, that includes leather entries, and read the information that is contained there. Sometimes the rules of a specific division of a fair are different from those of the fair's general rules. Although the rules of the various fairs vary greatly, remember that all fairs do have rules and these rules must be abided by. Don't waste all the effort of your hard work by being ruled out of the fair on a technicality. Most fairs have a deadline date for the return of your entry blank, and a separate deadline date for the receipt of the projects entered for exhibit. The dates shown in *The Leather Craftsman* magazine are the exhibiting dates only, so be sure to send for your catalog and entry blank now. Don't take a chance of ineligibility because of a late entry blank or a late exhibit entry.

Rules of the different fairs are not only varied but they are subject to change. Here are a few rules that should be checked. First, verify the fact of your eligibility. Then, if you are not planning to visit the fair that you intend to enter, check to see if they accept packages sent by mail. If they don't, then you or your agent will have to deliver your entry to the fair. Almost all of the fairs receive packages prepaid, and return them C.O.D.

Now let's see what we may enter. Read your entry list carefully. The fairs vary greatly in their entry lists. Some list "leather" with one entry allowed, while others that list "leather" allow several entries of the exhibitor's choice. Many fairs list different numbers of various specific projects that may be entered. Sometimes you can enter an extra leather project under a "class heading" that was not especially set up for leather. An example would be under "Book Ends—any material", or under "Lampshades." Look for entries that list "any material" or ones that do not specify any specific material. Study your entry list carefully and determine what projects, and how many projects, you plan to exhibit.

Now that you know that you are going to enter, and know what you are going to enter, it's time to fill out your entry blank. The entry blank is

due on or before a certain date. Be sure to mail it in plenty of time to abide by the rules. There are instructions to be followed on all entry blanks. A few fairs charge a small entry fee that is to be included with your entry blank. If you pay your fee by check, be sure to make the check payable to the right recipient. Fill out your entry blank fully and correctly. Be sure to fill in the entry Division, class, numbers, etc. Some fairs, after receiving your entry blank, will return entry tags to be placed on the projects that are to be sent to them. Other fairs will only answer your entry by notifying you if your exhibit is rejected.

You are now at the last step. You have proven eligibility, you have selected your leather projects to exhibit, and you have filed your entry blank on time. Your last step consists of packing and mailing the projects to be exhibited. I will try to give you some advice from my experience.

I use corrugated cardboard boxes, old newspapers, 2" gummed paper, gummed address labels, tissue paper, and cellophane bags. All these supplies, except the gummed paper, are accumulated from grocery and cleaning deliveries that are made to my home. I wrap each individual project in tissue paper and then place it in a plastic or cellophane bag. This keeps it from becoming marked or stained.

Then I pick out a corrugated box that will hold the projects that I intend to ship. I like to have just enough space left so I can protect the contents with shredded paper. I have found that a box that is too tight, or one that is too loose is most apt to be damaged. If you can't find a box the size needed, it is easy to take one that is too large and remake it. Use a sharp knife to cut the sides to size and then reseal the box with gummed paper.

Before sealing the top of the box, I always place a sheet of paper inside that contains an inventory of the contents. I make the inventory sheet out exactly like an entry blank. I head it with my name, street address, city, zone number, and state. Then I list and describe each article that is packed in the box, and the number or letter of the fair division and class that each is to be exhibited under. Some few fairs make the entrant enclose return postage within his package instead of returning his package after the fair C.O.D. If the fair is one that follows this procedure, place the return postage in an envelope marked "postage" and place the envelope inside the box.

Be sure that your box is well sealed with gummed paper. If the box is large it is a good idea to finish it with a wrap both ways of strong cord. Plainly print or type your return address and the fair's mailing address on the gummed label and stick it to the outside center of the box. Many fairs demand that the package be sent in care of a specific department. Do not overlook this fact when addressing your package.

Here is something to be sure to remember: The fair has an "on or before" date for the acceptance of packages. Allow at least five days for shipment. Don't take a chance of being ruled out for tardiness. Personally, I prefer the U.S. Post Office above the Railway Express Company. It seems to me the service is better as to cost, speed, and conditions. Insure your package to the maximum. Remember, besides the regular sales price that you would charge for labor and material on a project, that this project is also a show piece. Insurance is cheap, especially when an accident occurs. Be sure to keep your receipt of shipment and of insurance in a safe place, and in a place that you can remember. Or do you have that kind of memory trouble?

The Post Office will accept packages that measure up to six feet and are not heavier than twenty pounds. The six feet is measured by adding the circumference to the length of the package.

Remember the following things: Read the rules of the fair and abide by them. Abide by the entry date, the acceptance date, and the exhibit dates. Remember to package your project securely, and to insure its value adequately. And, above all, remember to send me your name when you win so that all the readers of *The Leather Craftsman*, all the members of the Blue Ribbon Club, and myself can rejoice in your triumph. I am sure that each of you will soon be Blue Ribbon Club members.

#### CONGRATULATIONS, BLUE RIBBON WINNERS:

R. S. Gennaro  
Irvington, New Jersey  
New Jersey State Fair  
J. R. Sturgeon  
Tulsa, Oklahoma  
Tulsa State Fair  
Birdeen Lambert  
Visalia, California  
Tulare County Fair



# Man's Vest—Suitable For Southern Climate

By EDITH M. HUMMEL

Designer, Instructor and Author of "You can MAKE YOUR OWN BAGS AND ACCESSORIES"



Sleeveless vest criss-cross style fastened at the waist

Zipper vest opens entirely at the waist

Today, I want to show you how to make a MAN'S VEST which is airy and very comfortable, because it hardly covers the shoulders, has NO sleeves, but OPEN sides, AND, is EASY to make, by hand or by machine.

There are two styles to choose from: 1) The front is zipped from the waist to the cardigan neckline, can be worn entirely closed or half-way open and 2) the front is laced in criss-cross fashion, for decorative purposes. The size: MEDIUM, which can easily be enlarged OR decreased.

You will need: Leather or Suede, approximately two skins (about 9 feet each) one long zipper which can be opened entirely (Heavy Sepa-

rating End Style), in the length you prefer (I used an 18" zipper), four large (at least 24 line) snap buttons and (instead of a zipper) large eyelets.

Enlarge all pattern parts from diagram 1 a, b, c (each square equals 1" square) which have already ALL seam-allowances: shoulder, neckline and sides  $\frac{3}{8}$  seam allowance, center front and bottom edge from  $\frac{1}{2}$  of an inch to  $1\frac{1}{2}$  to 2 inches, according to your judgment.

Depending on your choice of closing the front: buy either a heavy zipper (see above) or cut laces as long as possible (if necessary splice two or three lengths together) and glue two laces in the length you need together, wrong side to wrong

side for better looks and more strength, to be criss-crossed through eyelet holes, spaced evenly on the two front edges.

The zipper opening will allow for a quick putting-on and taking-off the vest, whereas the eyelet front will take more time.

**CUTTING:** After having enlarged and cut out paper-patterns (use brown, heavy wrapping paper) cut out first a muslin vest, pin and sew all parts together for trying it on, making changes, if necessary, for a perfect fit. If satisfied, place the patterns up and down on the length of the selected skins, by placing the two front-edges at the center of one skin and the back-center of the back-pattern on the center of the second

skin (spine). See sketch 1 a, b.

Mark all outlines with a bone tracer or a soft chalk in contrasting color of the leather which can be erased easily. Cut also two facings (up and down!) which are optional. You do not need them for the criss-cross style and for the zipper front IF you do not want to open the latter at the neck so that lapels are formed. CUT with heavy shears in continuous LONG strokes which you will achieve by opening the blades of the shears WIDE and NOT cutting with the very points of blades. PREPARATIONS for SEWING: If the leather is rather heavy and would prove to be too bulky at the seams and turned-under edges, skive on the WRONG side of skin ALL edges with the  $\frac{3}{8}$  of an inch allowance  $\frac{3}{4}$  of an inch deep, all the other seams (front and bottom turn-under) double the amount of your turning in. Be careful NOT to stretch the leather!

SEWING: Use a size #6 or size #7 glove-needle for sewing by HAND, and a DMC#8 or CB#8 or #12 pearl thread. Size #6 is the heavier needle, use Size #7 when working with very light-weight skins or suedes. For machine stitching use a heavy leather: needle #14, for thin leather: size #11. Shoetwist silk for heavy; silk, dacron or a very good cotton thread for thinner leather. Use medium-sized stitches (suggestion: 7 to 9 per inch) trying them out first on pieces of scrap. Use tissue-paper between leather and feed-dog of the machine (especially when you are working with suede) for less friction, easier sliding of the work when sewing the seams. The paper can be torn off later.

FIRST sew the two short shoulder-seams (when you decided on hand-stitching, these are the only seams you should do on the machine or with a THINNER thread by hand) and press them apart (FLAT) with your fingers, a bone or a mallet. Then turn under all seams that have to be stitched along the edges, i.e. the arm-holes, the side-edges, the neck-line and the two center fronts where the zipper will be inserted or the eyelets will be placed. Press the edges firmly down with your fingers first, then with a bone or mallet, creasing them sharply!

Place the two facings (wrong side against wrong side) at the proper places, pushing the cut shoulder edges (none of the facings' edges were supposed to be turned under) underneath the flat seams, the front edge along the front edge of the vest, the armhole edge toward the arm-

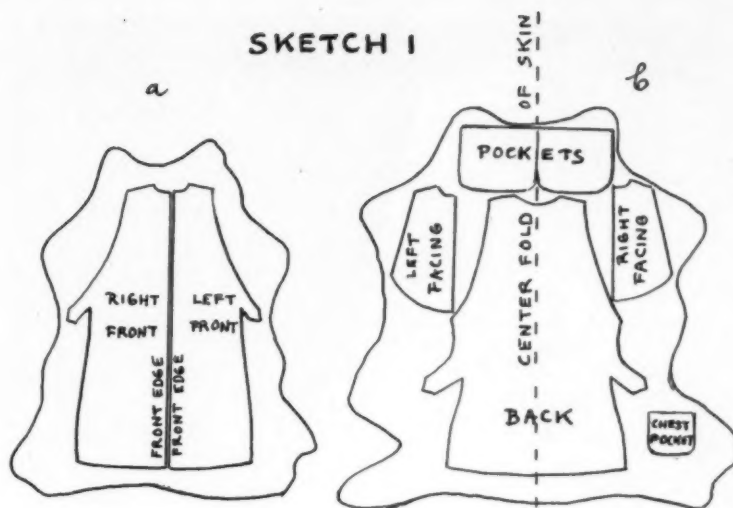
hole's folded-over seam. If necessary, trim off any superfluous leather for a perfect fit. Now, turn under the facings' edges along the neck-line and the front just a bit more than on the vest (so these sharply creased edges will be a bit recessed and not visible on the right side of the vest). After ALL seams (except for the bottom-edge) are sharply creased on vest as well as on facings, GLUE first the shoulder edge of facings underneath shoulder-seam, then shoulder-seam apart over it, then the two facings lightly onto the vest being careful NOT to get any wrinkles, and turn arm-hole edges of vest over the facings, gluing them down. ALWAYS apply glue to both sides that have to be stuck together! Finish gluing the two arm-hole edges down, the side-edges, neckline and front edges of the

vest, also the neckline and front edges of the facings. THEN, glue the facing along the neckline to the vest's neckline towards the front AND continue gluing the facings' front edges to the vest's front-edges IF you decided on the eyelet-style.

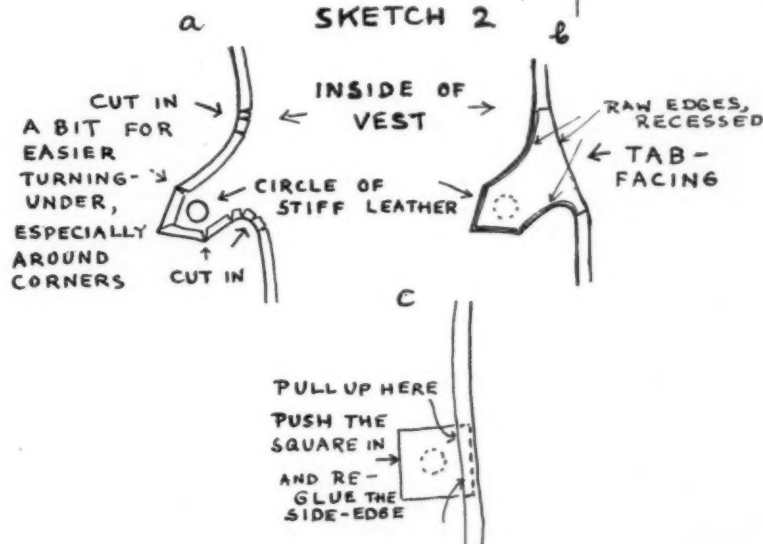
BUT, if you are making the zipper front style, insert at the proper places the zipper FIRST (from the neck-line down to the waist line) gluing the zipper tape BETWEEN vest and facings' edges. Be certain to insert both zipper ends an equal distance from top to bottom. The opening of the zipper belongs at the waist-line!

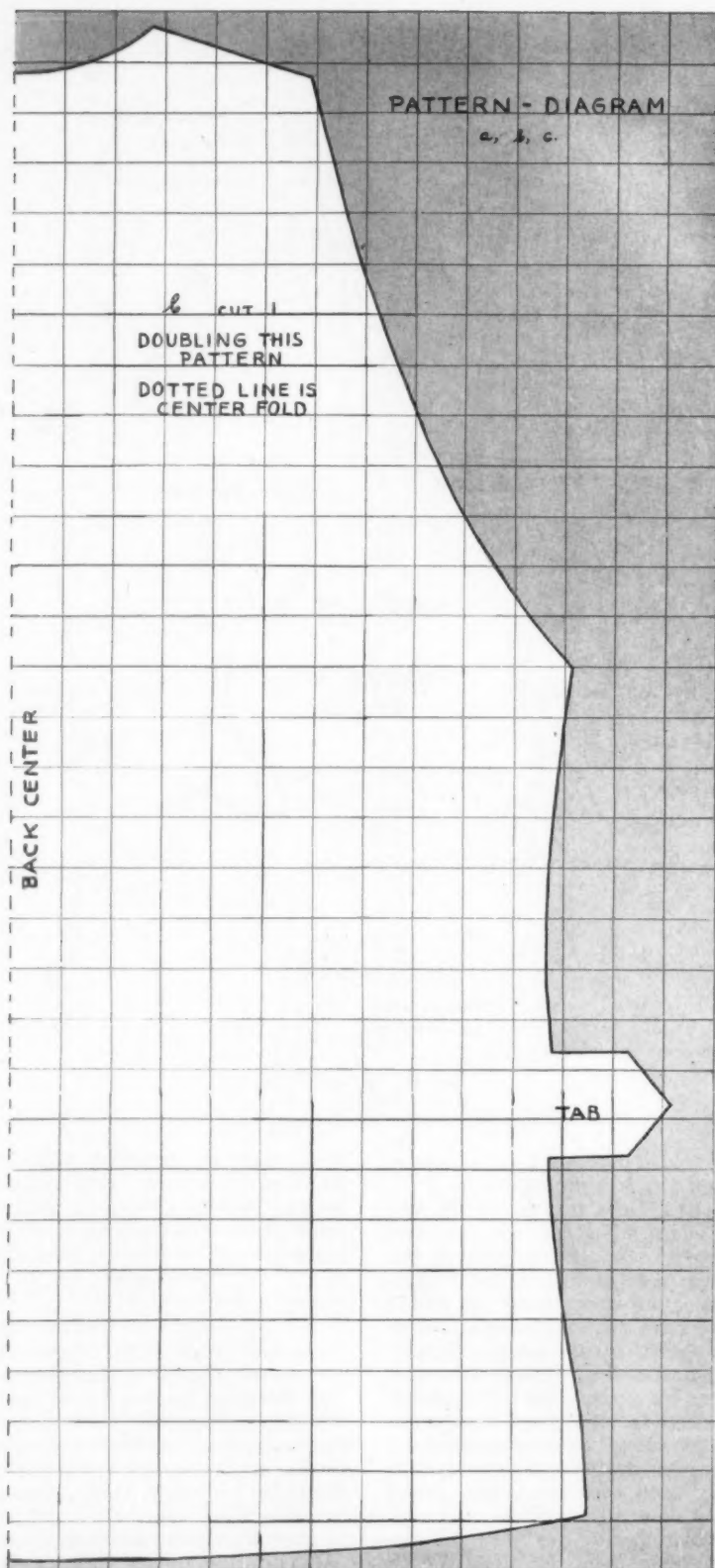
MACHINE-stitch together on the RIGHT side of the vest in ONE operation, starting at the waist line, continuing around the neckline, down along the other side of the zipper, using a zipper-foot CLOSE to

SKETCH 1



SKETCH 2





the metal-edge of zipper. OR, to be absolutely SURE of a perfect zipper-fit stop at the back center of the neck and start to sew the zipper in

again from the waistline towards the back neckline with a reversed zipper-foot; one with the floating action would be best. You may do it either

way, but be certain to catch VEST, ZIPPER-TAPE and FACING, all TOGETHER! For best results it might be advisable to baste the zipper in with a glove needle and a thin cotton thread.

IF you do not have a machine OR want hand-stitching ANYWAY, proceed in the same manner using RUNNING-STITCHES (in-and-out stab-stitches) along all edges with a glove needle size #7 or 6 and embroidery thread, see above. When using the skein type employ two to three threads together. For perfectly straight lines make an outline along the edges with a divider or a wide edge-creaser. Keep the needle always in a right-angle position to the leather. If you prefer GUIDANCE for your stitches so that they are perfectly spaced and the same length always, use either your machine WITHOUT any thread, making holes through which you can easily follow OR a STITCHING PUNCH or a SPACER (space-marker).

TRY ON the vest and decide WHERE the snap buttons under the arms and at the waist have to be located. Fitting the two tabs on the INSIDE of the vest (see sketch 2 a, b, c), cut out leather pieces, four in all, also four circles of a thin, stiff leather (from remnants of kip) and glue, where the various parts of the snaps will be placed, first the circles, then the tab-facings over them, being careful to recess the edges that they won't show on the right side of the vest (see sketch 2 a, c). Using large durable DOT fasteners or birdcage fasteners attach first sockets and buttons on all four tabs, then the eyelets and studs at the PROPER places. Again, apply first stiff circles and over them leather squares that may be flush with the turned-under edge or partly be glued under it, (see sketch 2 c.) This is done for re-inforcement! Try out the snaps: if too tight pinch lightly the spring or stud with a pair of pliers, if too loose tap it lightly with a mallet to spread it a bit. The top-tabs close from the front towards the back, the waist-tabs the other way, from the back to front. Put on the vest again, turn under the bottom edge at any length, desired. CREASE sharply and then glue under. I had allowed for a one to two inch seam there.

NOW stitch all the seams, arm-hole-side-seams and the bottom edge, EITHER by MACHINE or HAND.

POCKETS: If you want to do them, use the simplest kind: the patch-pockets which are more prac-



tical for an unlined garment than the inserted type. A patch-pocket is, as the name implies, a piece of leather applied to the outside of the vest. Using tissue-paper, cut out any size you desire (allow for seams: sides and bottom  $\frac{1}{4}$ ", but top-edge about 2 inches for turning under), any shape (perfectly square, or rounded corners) and place them on the vest where you think they should go. Use only two pockets below the waist or add one or two at the chest.

**CUT OUT** from leather remnants the pockets (up-and-down or width-wise, but **NOT** on the bias) turn under the edges, first sides and bottom, then the top which you may sew across for decoration instead of only gluing it down. Glue the pockets lightly onto the proper places, baste with a glove needle and thin thread, then sew by machine or hand.

If you made the criss-cross style mark the places for your eyelets from the patterns onto the two fronts, insert the large eyelets and pull your lace through in criss-cross fashion, fastening at the waist with a knot or bow. When making this style and closing from neck to waist you may omit the facings on the front because the vest will be worn always closed, whereas the zipper can be opened half-way to form lapels. **BUT**, if you prefer to lace the front from the waist up and fasten at the neck, you could also leave the vest open at the neckline, therefore you would have to apply the front-facings too.

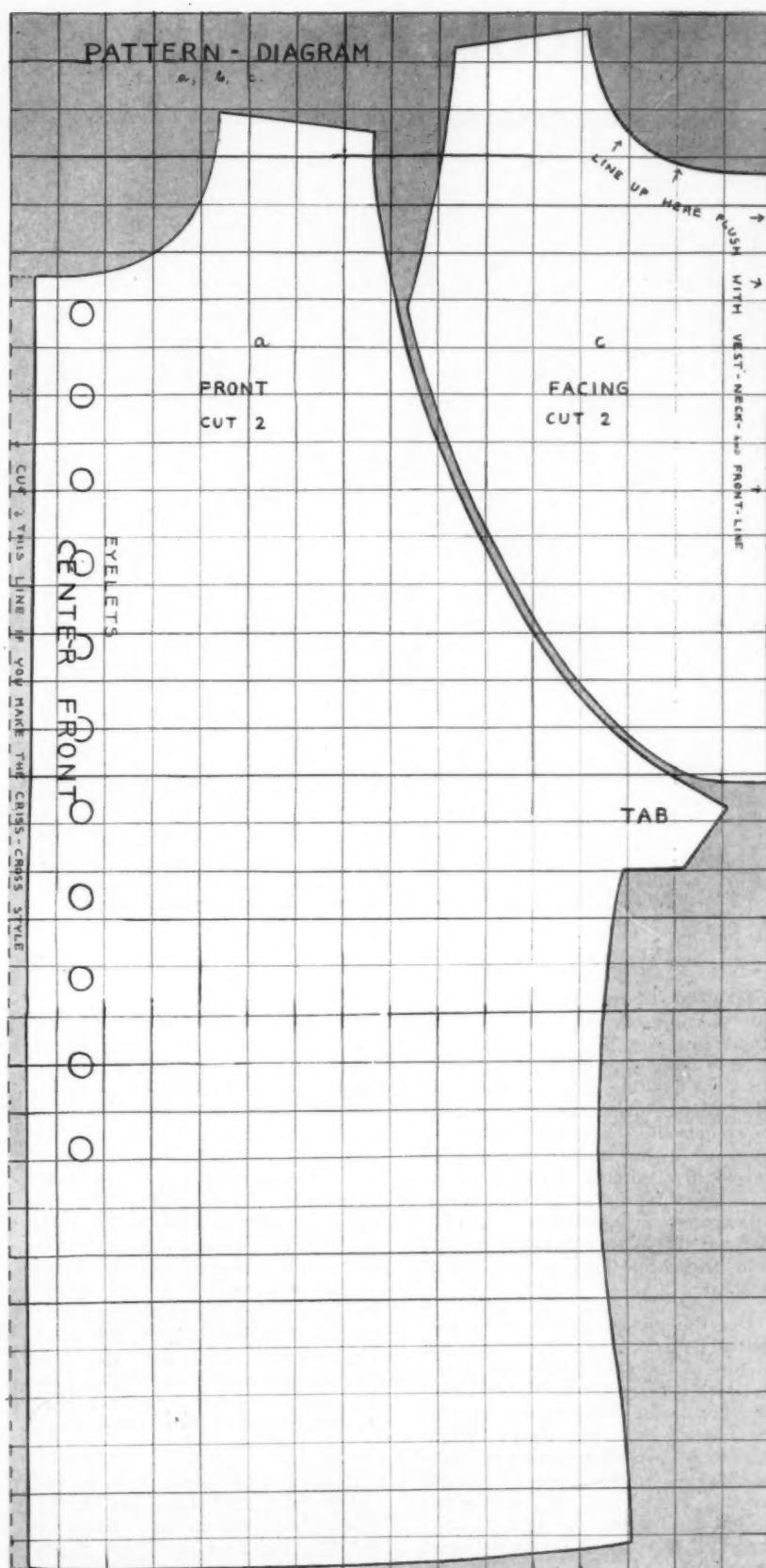
I trust that it was fun to do this vest and that you are proud of the result!

The unprecedented vogue of **LEATHER GARMENTS** for many years now combines fashion with practicability. For women, leather coats and suits, blouses and shirts, used before for sportswear only, became stylish and smart for formal and even for evening wear, especially so when instead of the Western fringes they were embroidered or studded with sequins, rhinestones and pearls.

Most of the sports jackets and coats for men are made of heavy leather, in Western or tailored styles. They are usually worn in cold-weather places. But now, with the light-weight leathers (suedes, thinly shaved capes and cabrettas, deer-skins) leather garments are also invading the Southern climes.

On both patterns, each square equals one inch square.

Volume 4, Number 4



# A Book For Baby

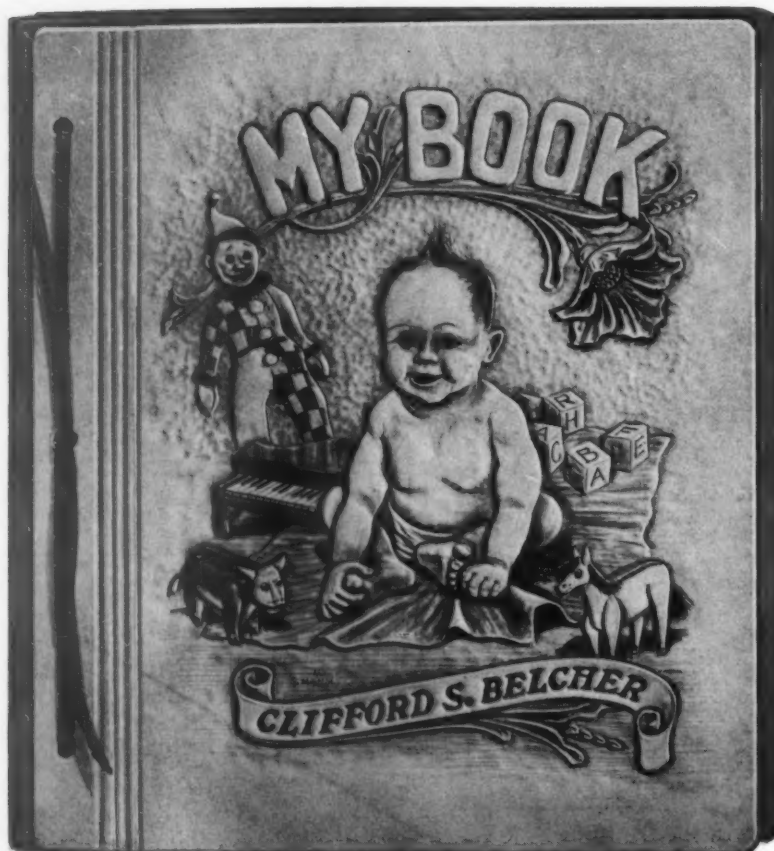


photo by Terry

By AL STOHLMAN

Since babies are being born at the rate of one every few seconds . . . it stands to reason that there should be an ever increasing demand for Baby Books; something to keep those cherished picture-memories of baby's advance in life, especially the first years while his or her character is developing. Almost without exception, every family or family relative will sooner or later have need of a Baby Book. Why not make one for your friends or family . . . out of leather!

Use the picture of the baby presented here . . . or use an enlarged picture of the actual baby for whom the book is being made. Teddy Bears or other personal objects can be used in place of the clown shown, building blocks, etc. The pattern presented has all border lines eliminated for this reason. Also, the leather can be cut to any size . . . and the pattern still used as is, or spread open more to cover a larger area. Use your

own imagination when carving your own Baby Book.

Carving and stamping procedures will be the same as for other Figure and Floral carving. However, great care should be used when cutting the outlines of the baby, especially around the face and eyes. The iris and pupils of the eye is lightly cut with the swivel knife . . . as round as possible. Then, the correct size smooth seeder is held in the hand and twisted lightly to make the iris and pupil perfectly round. If the seeders were struck with a mallet, the force of the blow would smash in the eye and leave it too depressed. This effect would give the baby sunken eyes and an unhealthy look. The corners of the eyes are pressed in with the point of a modeling tool to round the eye-ball.

The eyebrows and hair are cut lightly with the knife. Do not cut any of the dotted lines shown on the Tracing Pattern. These should be beveled . . . some places very

lightly. Study the Photo Pattern as you work . . . use it as your guide. Bevel lightly around the nose and cheeks; heavily inside the mouth. Use tools #98 & #99 to mat down inside the mouth. Use the modeling tool to round the edges of the lips, nose, and edges of the figure. The  $\frac{1}{4}$ " angle blade is very good for cutting the delicate eye lashes.

The figure carving bevelers were used on the baby, blocks, piano, blanket, and all of the foreground areas. Rough beveling marks were smoothed out with the modeling tool. Use the regular checked bevelers around clown and all background areas. #98 was used to mat tiny background corners . . . and shader #235 was used to mat and mottle the larger areas. See the Photo Pattern.

Any style lettering can be used. The baby's name, in this case, was stamped with a special set of Brass Alphabets I have had for several years. However, the Craftaid alphabets can be used, or other alphabets of your choice . . . to make up the baby's name. If necessary, make the banner wider and longer to fit the alphabet you want to use.

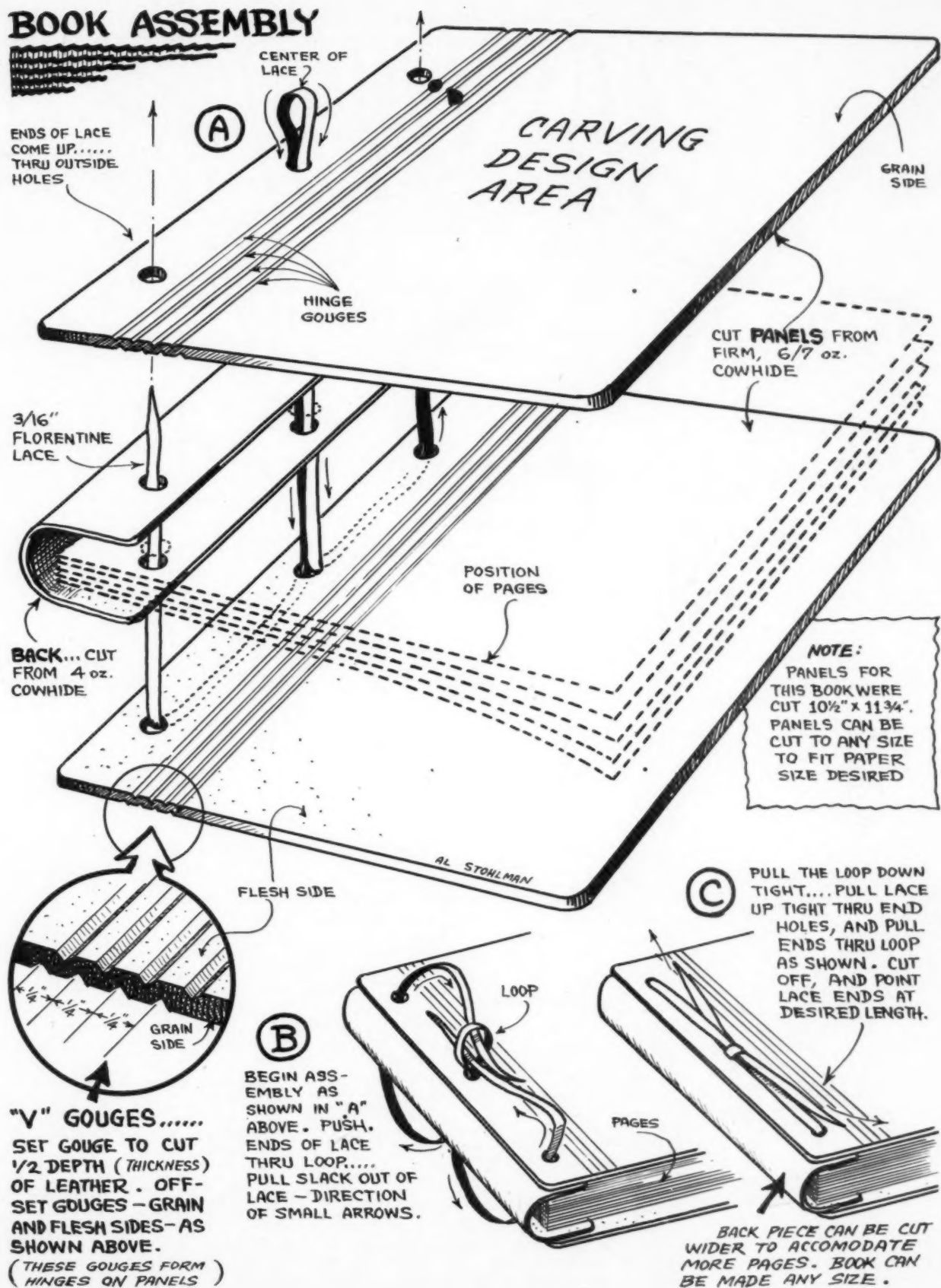
After all carving and stamping has been completed, smooth out any rough marks or finger-nail nicks with the modeler. Dye the carving in color, or in tones of brown. If the browns are used, mix up the various shades in different bottles as explained in *How To Carve Leather & Figure Carving*; use the Dye Chart Methods shown in these books. For shading baby's "tender skin" . . . be sure to make a very weak solution of brown.

The panels for the book shown were made of firm 6/7 oz. cowhide. No lining leather was used. The edges were edged and burnished. Both panels were gouged to form the hinges, as clearly shown in the large assembly sketch. Before cutting the back piece, decide on the number of pages required . . . and their combined thickness . . . allowing for expansion of the photos that will be pasted on them. Then, fold a scrap piece of 4 oz. leather around them to determine how wide to cut the back piece. See the large sketch. The back piece can be cut a little wider, if desired to allow for the addition of extra pages later on. Or, if the book becomes too thick as the months go by, a larger back piece can be cut. There is no limit to how thick this style of book can be made.

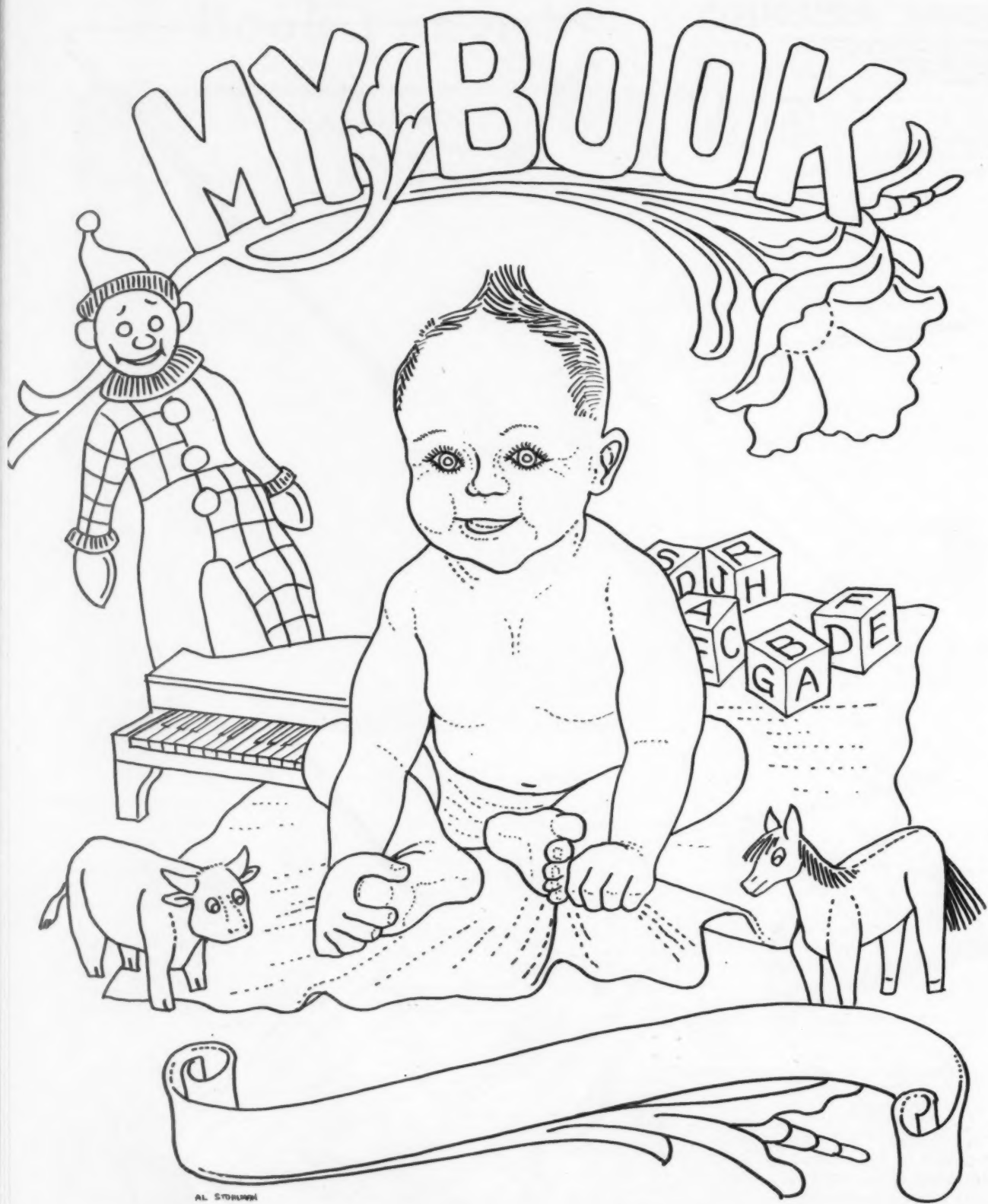
Apply your favorite leather dress-  
(Turn to Page 20)

The Leathercraftsman

# BOOK ASSEMBLY







ing to all the pieces, allow to dry thoroughly, and assemble the book. The book can be assembled as shown

in the sketches, with lace, or can be assembled with Chicago Screws of the proper length. You will have a

book that you, your friend and/or family will treasure for the rest of their lives. Happy hours.

# MY BOOK



SEEDER  
#632



MATT BACKGROUND  
WITH #235

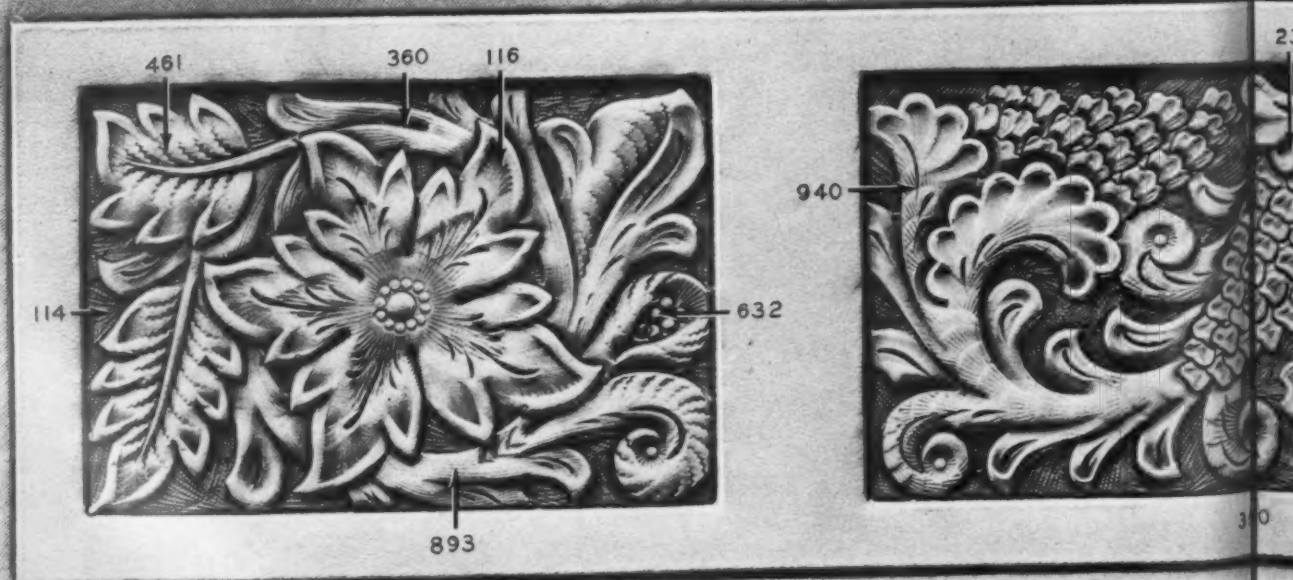
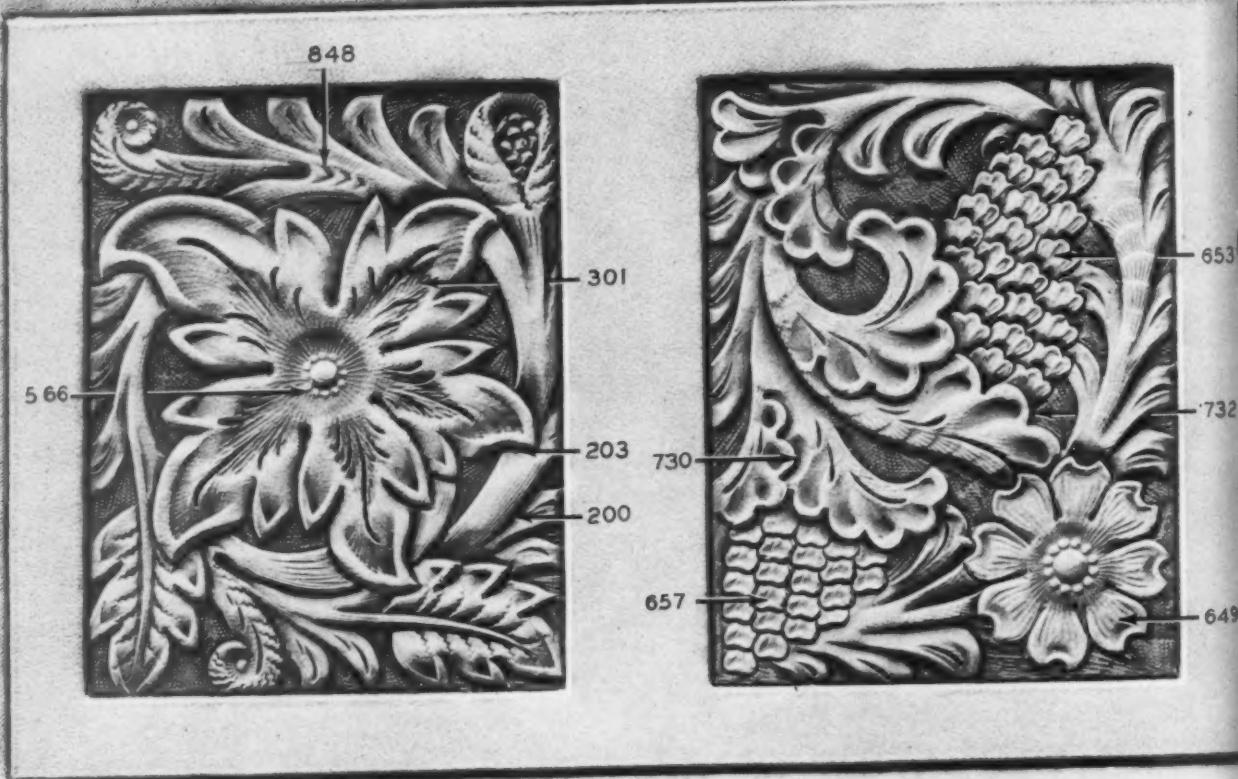


60  
UNDERCUT

AL  
STOHLMAN

CLIFFORD S. BELCHER

REVEL - 896







# MOTHER AND DAUGHTER PONY TAIL HOLDERS



By KEN GRIFFIN

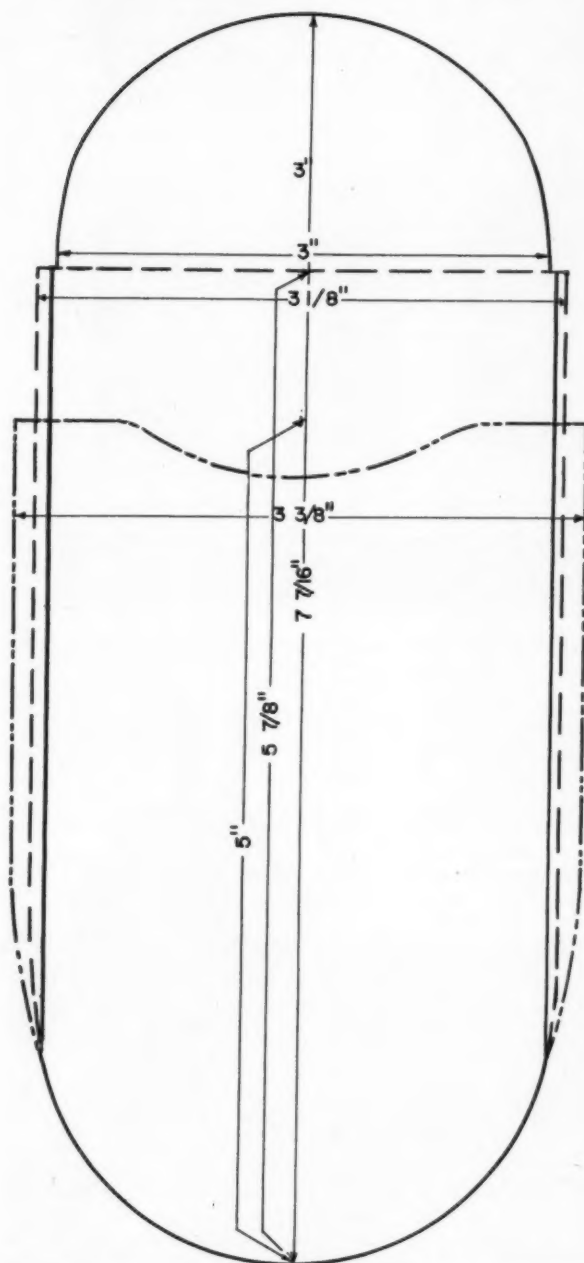
For very small girls with fine hair the loop for the hair can be cut smaller to the line shown on the tracing pattern.

Bert jumped the gun mentioning plastic coating the pony tail holders in her SKIVINGS column. There is a plastic spray that comes in a conventional spray paint can and I have been experimenting with it as a protective coating on leather. Before I recommend this wholeheartedly I want to see what happens under the test of TIME. Your regular leather finish may prove more practical.

These pony tail holders were made of 3/4 ounce strap. One inch and 5/8 inch English strap end cutters were used to cut the half circle in the loop.

Tools Used: Background No. 99, No. 103, Veiner No. 463, Stop No. 359, Mule Foot No. 851, Beveler No. 198, Pear Shader No. 703, Shell No. 745.

# SUMMER Eyeglass Holster



**CUTTING PATTERN**—Cut 1 each of the three: same size as shown here.

People meeting your editor for the first time often do a "double take" at the carved leather sheath which hangs from his belt over his watch pocket. It is the handiest article of leather I possess.

It all began one summer when I grew tired of picking up my glasses from the concrete floor. Like other men who wear glasses only for reading, or only sun glasses, I wore them

in the shirt pocket. The eyeglass case made a hot spot on my chest just under this shirt pocket—and this spot was usually damp.

Ken Gregson solved the problem



You'll be more comfortable when you wear your summer glasses over your watch pocket.



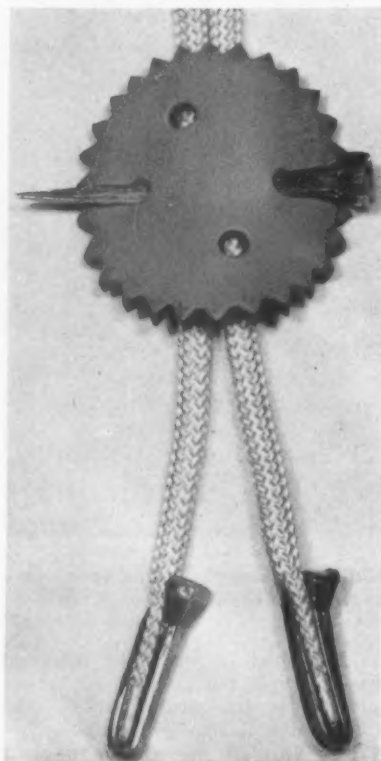
for me by making this eyeglass holster. You can make one for yourself, or for anybody who wears sun glasses, or glasses you don't wear ALL the time.

Three pieces of strap leather are cut according to the cutting pattern shown here. The longer piece needs to be heaviest of the three, but 6 oz. cowhide is heavy enough. The shorter piece, bearing the carved design, may also be of this weight. If so, you need to mold it to fit that particular eyeglass.

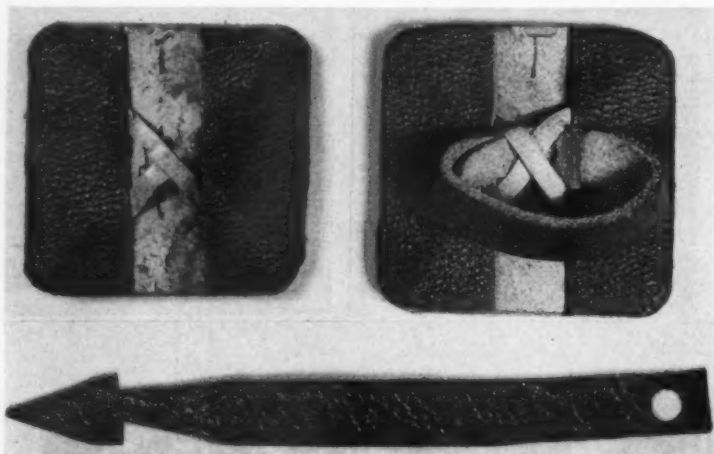
The third, or inside partition, should be of thin, rather stiff, leather. This may be eliminated, but is a handy place to carry pen, pencil, comb, nail file . . . even narrow pieces of notepaper. Originally, this was intended for a space for the second pair of glasses . . . sun glasses.

Don't worry about breaking your glasses. First, because the flesh side of the leather holds them in the sheath. Then, you could not turn this holster upside down even if you *did* stand on your head. Finally, it is a safe place . . . where men used to carry their watches before wrist watches became universal.

The orchid design was done by Ken, using beveler No. 200, undercut beveler No. 60, shader No. 703, background No. 104 and seeder No. 631. Ken writes that if he did the job again, he would use the pro-petal instead of the undercut beveler.



Here is how I used up some scrap leather when asked to help in a recent Bazaar that four units of the Boy Scouts had in an open house program.



Cut this size for Gaucho ornaments, back, and both neckerchief and tie slides.

The idea of gaucho tie ornaments has been presented in "The Leather Craftsman" using such pieces of leather as conchos advertised in Tandy's catalogue. However, being interested in stamping and tooling leather and lapidary as a hobby I decided to see what I could do in making something a little more elaborate. Inasmuch as the scouts are interested in both neckerchief and gaucho slides the assembly on the back of these ornaments can be adapted so that the ornament can be used either way.

The gaucho tie is made by placing the cord beneath the crossed pieces of lacing in a vertical line and the neckerchief slide is completed by placing a piece of  $4\frac{1}{2}$ " x  $\frac{1}{2}$ " scrap under the crossed pieces horizontally and putting the arrow-head through the #7 punch hole.

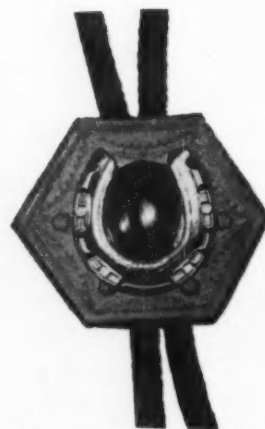
Leather pieces of even or odd numbers of sides, 4 to 10, lend themselves nicely to interesting stamping, tooling and/or mounting of the various ornaments.

LEFT —

How to QUICK make a Gaucho tie. The cord, either purchased or braided of lace, three horseshoe nails and a leather concho is all you need. — by Bill Stroyeck



Exact size of pentagon ornament.



Exact size of gem studded ornament.

The stone mounted in the horse shoe is of gem quality obsidian, cut and polished by the writer.

When the horse shoe ornament was attached to the leather, a piece of metal (aluminum) was placed beneath the open space. Upon this the 18mm x 13mm stone was mounted, using glyptol cement as a bond. The base of the stone and face of the metal were roughened before cementing.

W. A. ROBB  
McKeesport, Pa.

The Leathercraftsman

# Prairie States Show Crowded To Capacity

A capacity crowd of more than 600 craftsmen attended the 4th Annual Leathercraft Show, produced by the Prairie States Leather Guild, on Sunday March 13th, in Chicago.

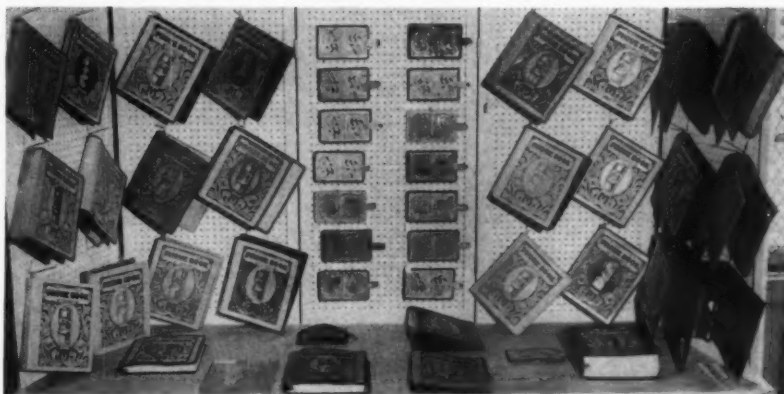
Requests for reservations of more than 100 craftsmen from all parts of the country had to be turned down during the week preceeding the affair.

Members of guilds and leathercraft organizations from coast to coast exhibited their craftsmanship. Demonstrations took place throughout the day.

Highlighting the cast of demonstrators were these featured attractions: Christine Stanley, Santa Monica, Calif., and Lou Roth of Los Angeles. Christine demonstrated embossing, figure carving and floral work, while Lou amazed the crowds with his stamp-engraving techniques. Tony Genco, Rochester, New York, foremost exponent of Lacing and Braiding, performed in his usual tireless fashion. Genevieve Vattendahl, Minneapolis, Minn., demonstrated the art of Talic-Tone dyeing and created quite a stir with the unusual effects obtained. Parta Zebelman, Hungarian leathercraftsman, conducted demonstrations in hand-sewing. Bob Rahey, Minneapolis, Minn., turned in a stellar performance on his method of embossing, and Dick Hoska, St. Paul, Minn., showed what can be achieved with



Contest winners—(left to right) Marge Vincelette, 3rd; Harold Schwendeman, 2nd; George Tugana, 1st — Class B. Class A: George Reininger, 1st; Walt Wilkie, 2nd; Dennis Nester, 3rd.



Prairie States Leather Guild Contest Project Display. Class A, telephone book cover; Class B, ladies billfold.



Crowd viewing exhibits during intermission between demonstrations. Photo Gene Pesek

geometric stamping.

The annual contest among members of the Prairie States Leather Guild consisted of two projects this year. A telephone book cover for the Class A carvers, and a Ladies Billfold for the Class B group. Winners in both classes were announced toward the close of the show. Class A awards went to George Reininger, 1st; Walt Wilkie, 2nd; Dennis Nester, 3rd. Class B winners were George Tugana, 1st; Harold Schwendeman, 2nd; and Marge Vincelette, 3rd. Judging was done by Christine Stanley and Lou Roth who were high in their praise of the workmanship of the entire group of entries.



Presentation of the Ken Griffin Annual Award to co-winners Harriet Jesonowski and Margo Berg by Walt Wilkie, President of the Guild.

The Annual Ken Griffin Award presented a problem for the committee this year and was finally resolved by the issuance of trophies honoring co-award winners Harriet Jesonowski and Margo Berg.

Refreshments, under the able supervision of Elizabeth Phelps, were served throughout the afternoon. The refreshment committee served sandwiches, cookies, coffee, tea, candy and cigarettes free to all in attendance. Movies were shown continuously in a movie room. Many viewed the films three and four times, making notes, etc.

Door Prizes were distributed to many lucky ticket holders.

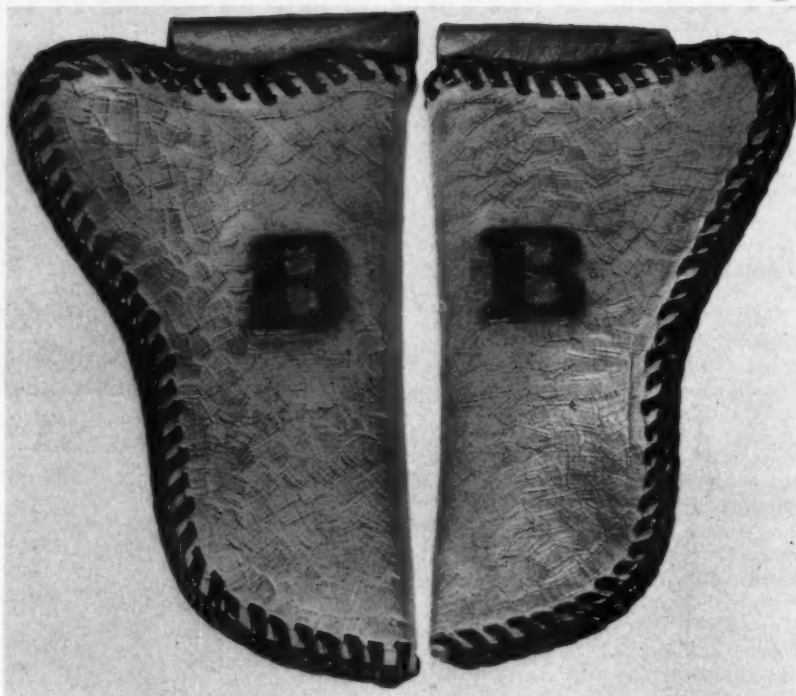
With this affair over and done with, plans are now being formulated for next year's show.

## Filligree Medallion

Some gals like to wear medallions; they're dressy and fashionable, right now. As for myself, I like leather better. I wear and sell this filigree job.

The prospects are unlimited with this item. You can start out with any shape outline, and fill it in with your favorite filigree pattern.

# Holsters For Outdoor Living



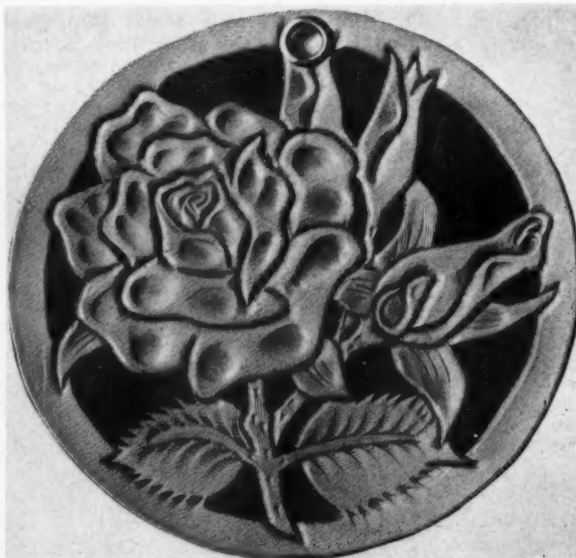
By DINTY JONES

Before these holsters throw you a curve, let me explain their purpose.

We do a great deal of outdoor living during the summer and in connection with that we use a meat thermometer and a pair of pliers.

The problem of keeping them clean when not in use and of keeping the thermometer from breaking was solved by leather. One holster is made for pliers, one for thermometer.

I have made dozens of these sets because our guests take them home as fast as I finish them.



Use 2/3 oz. leather for the filigree, and 3/4 oz. liner leather for the background and stiffener.

After all filigreeing and stamping is done, glue the background stiffen-

er on, let dry. Punch hole for eyelet and attach same. Finish medallion with a coat of Neat-Shene.

MRS. RUTH SHELL  
Otis A.F. Base, Mass.

The Leathercraftsman



# Canada's Cowboy Troubador

The name STU DAVIS is a by-word in the homes of country-western music lovers from coast to coast in Canada. Stu also has a large following in the United States, and receives a great deal of fan mail from everywhere, south of the border. His radio network programs for the CBC have been popular with listeners for a good many years. His program is heard from Victoria to Halifax, and is also carried on the Armed Forces Network overseas. Stu receives many glowing letters of praise and appreciation from boys in service who tune in his programs.

Stu Davis is a lover of leathercraft and uses a hand-tooled leather covering on his guitar on his TV shows and personal appearances. This was the first of its kind and has been copied by many western entertainers. Stu drew out the idea and had the work done by one of Western Canada's leading leather goods factories—Riley and McCormick in Calgary. He also has a hand-tooled shoulder strap for his guitar—complete with name—and several western style belts.

Stu is always happy to hear from his fans and takes time to write an answer whenever possible. Should anyone desire any information regarding the leathercraft such as the type Stu has, just drop him a line either to Box 160, CBC Winnipeg, Man., or Radio Station CKY, Winnipeg, Man.

In the meantime be on the lookout for Stu's latest London recordings.

When Stu is on television, or making guest appearances, he keeps the cover on his guitar. When making recordings, and when on his daily radio programs on CKY, the cover is left off for better tone quality.

While talking with him, our reporter mentioned the matter of tone quality and the effect caused by the cover. It is interesting to note that Stu said that, should he decide to have another cover made, the back panel would not be completely covered. By using heavy strap leather about one inch wide in place of the back panel, the tone should not be affected and the need for a zipper in the gusset eliminated.

On the other hand, Stu Davis is proud of the back panel. During intermissions, he often sets the covered guitar down so the public can see the beautiful tooling job done on the back. Otherwise, he says, the public would never see it.

## NOTES ON CONSTRUCTION

As you can see in the photograph, this is a cover for the "box" of the guitar. The back is a solid piece of



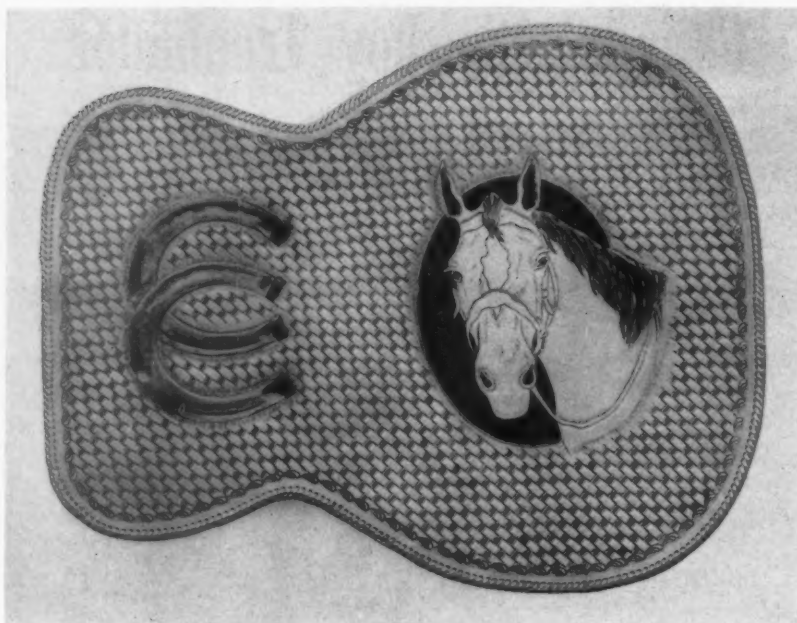
STU DAVIS On Television

9 oz. strap leather (or carving cowhide). The front is of the same material, but with a large opening left in the center. These two are joined by a 4" gusset of 6 ounce carving cowhide. Both front and back are laced to the gusset. In the center of the gusset, and extending for 36" (more than half the length of the gusset) is a zipper. Also in the gusset, at the bottom of the guitar, is a one-inch hole through which the shoulder strap is attached to the guitar.

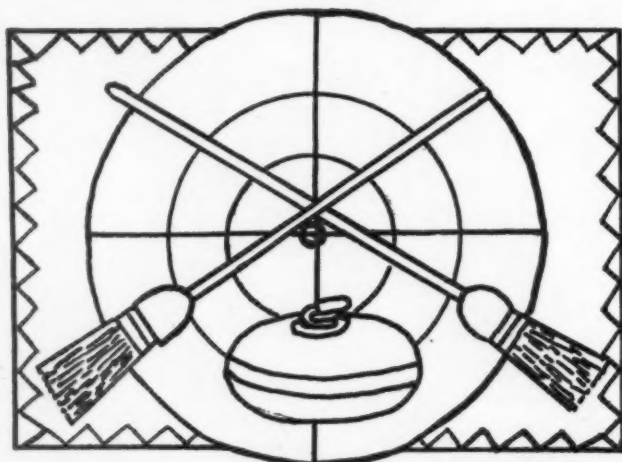
Please note the decorations on

both sides of this guitar cover. The background is treated with dark brown dye and the finish coat of antique covers lacing as well as leather.

It is important to remember that due to the many sizes and shapes of guitars, a cover like this one must be custom made to a snug fit. Also, if it is a *solid* guitar, the cover need not be removed, ever. This particular guitar, used by Stu Davis, fits snugly into the cover. While on TV and guest appearances, Stu plays the guitar WITH the cover on.



Carved Back of Guitar Case



Here is the carving pattern from a wallet I made for my brother, an ardent curler. I thought that perhaps it might interest subscribers in the northern States and in Canada.

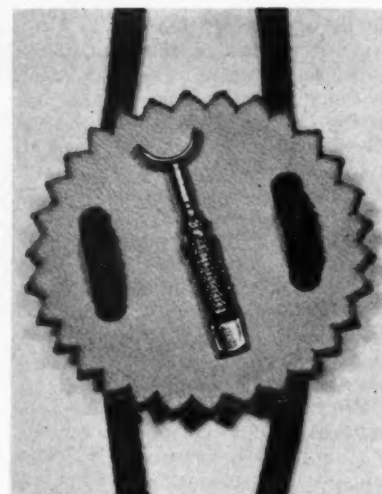
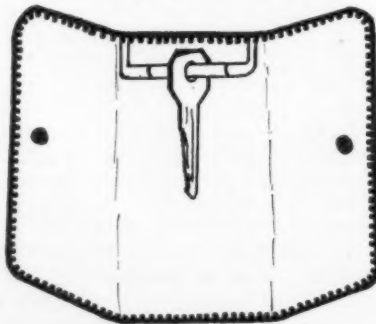
It is a simple design showing a curling rock, brooms and house (term for the bullseye in curling). A

I get an oblong key ring or deer ring one and three-fourths by one-half inches ( $1\frac{3}{4}'' \times \frac{1}{2}''$ ) then I take a piece of leather 3 x 5 inches. I put ring in center of long side then lace the ring to the edge with a double loop stitch. Then when I get around, I lace across the ring again. If one is careful and follows the first stitches it is hardly noticeable. And keys are not getting out and getting lost like where you use hooks.

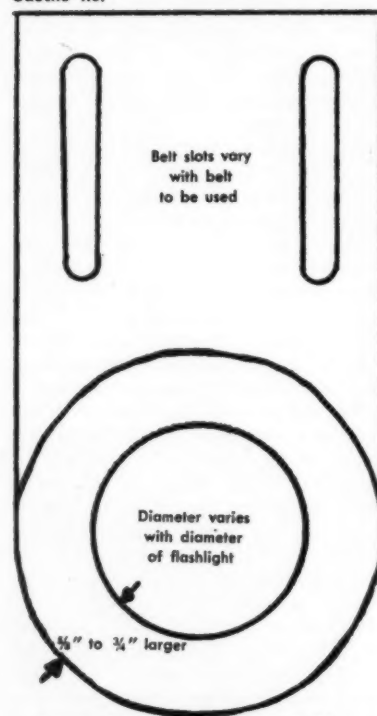
MIRL L. BARNETT  
Olympia, Washington

simple border tool may be used, such as mulesfoot No. 451. I applied an antique finish when completed. I personalized the wallet by putting on the other side a carved floral design with my brother's initials inside.

MISS LUCIE SOUCHOTTE  
Wolsley, Sask., Canada



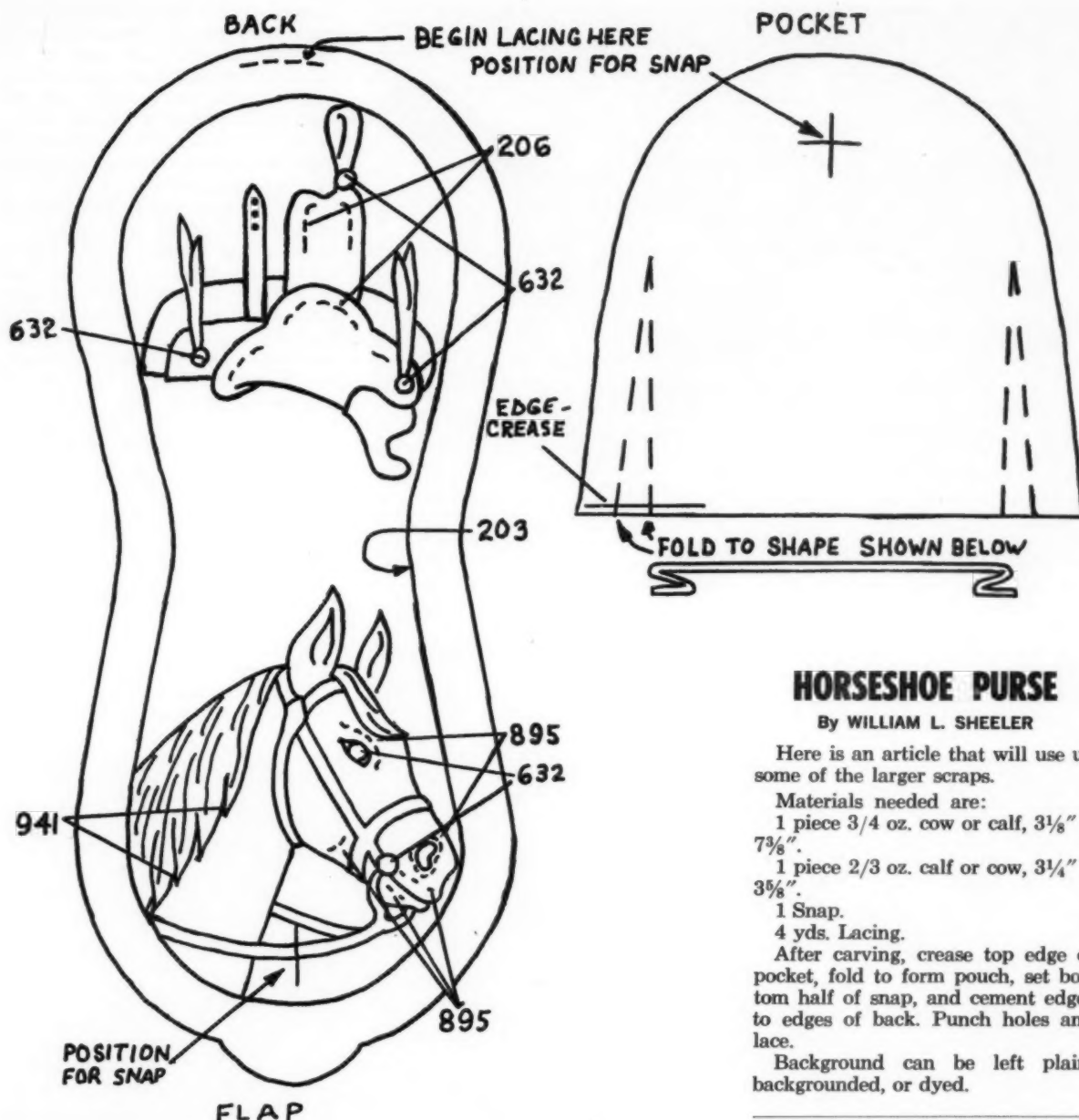
The Golden Swivel Knife in a natural setting. This idea was suggested by Mr. William A. Tompkins, Longmeadow, Mass. Braided lace would be still more appropriate for this Gaucho tie.



I submit this flashlight holder as a project for the efficient use of scraps of leather. When attached to the belt, it makes a handy holder of flashlights for electricians, TV repair men and anyone else who has frequent use for a flashlight.

The pattern shown here is just for showing how to lay out your own that will fit your needs. The sizes vary with the size of the flashlight, of the belt on which it will be worn, or even with the size of scrap you have on hand.

GUSTAVE TATAR  
Cleveland, Ohio



## HORSESHOE PURSE

By WILLIAM L. SHEELER

Here is an article that will use up some of the larger scraps.

Materials needed are:

1 piece 3/4 oz. cow or calf, 3 1/8" x 7 3/8".

1 piece 2/3 oz. calf or cow, 3 1/4" x 3 3/8".

1 Snap.

4 yds. Lacing.

After carving, crease top edge of pocket, fold to form pouch, set bottom half of snap, and cement edges to edges of back. Punch holes and lace.

Background can be left plain, backgrounded, or dyed.

## TIPS and HINTS

I again want to thank you for making it possible for me to subscribe to one of the finest of magazines published. I think it is tops.

I would like to pass on a couple of tips that have been of help to me. For those that prefer using plastic to case their leather, the large plastic bag that one of the leading wash

(clothing) soaps come in will fit just about any project that I have worked on. It can be sealed airtight just by folding over the opening and scotch taping it down. The name of the soap (if you want to use it) is Ad.

The second one is repair work of leather. I have built up a nice little sideline in repair of billfolds, purses, etc. I charge so much for relace (per yd.), with set prices on snaps, rivets, buckles, zippers and other hardware. This helps fill in the slack between orders.

H. J. McCORMICK  
Fargo, N. Dak.

When making dog collars always place a 1/4" eyelet just back of the snaps or rivets on the buckle. This makes an ideal spot for the dog owners to put the license tag on the collar without ruffing up the dog's neck.

Another suggestion when making dog collars is to place a snap on the edge of the collar to make the collar more secure and lessen the chances of the buckle slipping. There is only one caution that you have to watch for. You must know where the end of the collars meets with the main part of the collar.

HARRY A. DWYER  
Reseda, Calif.





By BERT GRIFFIN

It was nice to have Bob Delles drop by for an evening visit. He has moved about considerably since I last saw him at Dudley's in Hollywood. His fine leather work took him to shops like Porters, Miles City Saddlery, Visalia, as well as a job with a zoo handling snakes. Bob belonged to a snake club in Los Angeles. He is currently working in a saddle shop in Bakersfield and helping start a new archery business as a sideline to it.

Several of the craft shops have mentioned that they often have a headache over the hobbyist who in-

sists on having nothing but a grade A leather. This is of course because there is very little grade A available. Once a handbag or belt is carved there is very little difference between A and B leather. Here are some facts from one of the largest tanners: All big packer native steer hides are graded as No. 1 unless they show more than five open grubs or any other visible damage and since the hair is not removed from the hides when it is delivered to the plant it is impossible to see all the many scratches and defects on the grain side of the hide. One thousand

number one Big Packer Native Steers will produce on an average the following; 65 per cent of the hides will produce strap (carving) leather from which only 1½ per cent (15 hides) is A, 35 per cent is B, 45 per cent is C and 18½ per cent is pigment finished leathers. The remaining 35 per cent must go into lower types of leather such as harness and sole. The method of grading is as follows: Grade A may not contain more than three open grub holes, not more than six square inches in the aggregate of open scratches, no brands, no flesh cuts or other defects that would materially change the cutting value of the leather. Grade B may contain not more than one deep flesh cut or a one and one-half square foot in the aggregate of all defects. Grade C may contain any of the defects eliminated in A or B but may not contain more than four square feet in the aggregate of all defects. It's wonderful to demand the best but let's be reasonable. Remember only 15 out of a thousand hides will be grade A.

The meeting of the Leathercraft Guild in Los Angeles was most interesting with Lou Roth giving a



Al says both he and Terry are sentimental about this picture because it was the first order he received when they purchased their ranch at Hemet, a refuge after the hectic years they had in the rush and turmoil of Los Angeles.

demonstration lecture on color with air brush. Lou brought out the fact that a hand brush will streak while an air brush will curve or blend. Lou, who is a master at this, made it look so easy to color in this way but cautioned: "Color mixing takes practice like a swivel knife." He went on to demonstrate a line as thin as if done with a fine pen or a fine spray to cover a large area done by holding the gun at a greater distance. Lou invited members to come up and try his gun and many had fun testing their own skill.

Jimmy Leony, who was holding ticket number thirteen, won the door prize, a tool by Craftool. Jim Frakes took over as the new president of the group and it looks as though the craft has another winner.

Sarah Liehart, who teaches leathercraft over in Glendale, says personalized camera equipment is popular as is plainer leather bags. Two women were making gun cases and why shouldn't they? Mrs. Liehart says each one in her classes makes their own pattern. Dee and John Poynter, who have the Horton Leather Company in Huntington Park, have started classes and still have space for a few more crafters.

Friendly and accommodating John Ellis, who manages the Tandy store on W. 7th St. in Los Angeles, is aide de camp in setting up a new shop out in Disneyland. This should prove a welcome addition out there. I bought a moccasin kit from John but forgot to take into consideration that my feet are exceptionally narrow and they were too big when finished. I had to pass them on to my happy friend and buy another pair a size smaller.

Lots of people must be planning to wear their hair pony tail fashion this summer judging by the letters received. Hope you enjoy making the twin set.

## AL STOHLMAN

A great deal has been written about Al Stohlman. Most folks know how he learned to stamp during the war in New Guinea with crude hand made tools and a pocket knife, and how back in the states after the war he batched, up in Laguna Canyon, making belts and bill-folds. Then on to tooling saddles. He would attend the auction at Bandini, buy a plain saddle, bring it home, take it apart and stamp it. Al pressed a steel plate carefully under the seat and pressed in the design. (He hadn't heard of mallets or stamping sticks



Al dyeing in the background of the palomino before he adds the half of saddle etc. to the picture.



Lou Roth

yet.) Putting the stamped saddle together again he would take it back to the auction, sell it for a profit and buy another—plain.

Contrary to what many people believe, Al is a self-taught artist. Other than his high school art, Al did it all the home way. After marrying Terry, whom he met while working at a dude ranch as a wrangler, he went to work as a special order man for a shop in Sherman Oaks. Here the conscientiousness in the man came out when he realized how little he actually knew about leather work. He got a job with Schaff Leather Co. where he started at the bottom doing repair work. By the time he'd put in five years he was turning out a good saddle on his own.

Combining his talent to draw with his leather work, Al turned out some

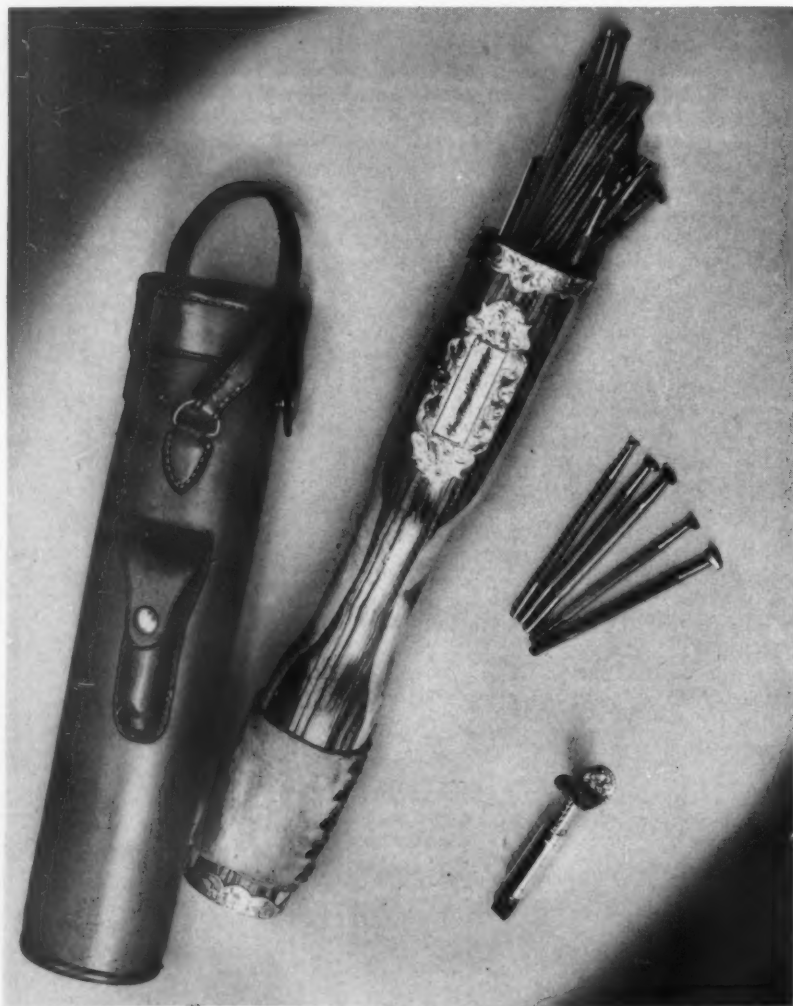
outstanding work on full hides. Dick McGahen, upon seeing them, promptly got Al to go to work for him. Here, under salary, Al turned out some of the most valuable contributions to leather patterns; his book "HOW TO CARVE LEATHER," "FIGURE CARVING" and doodle pages to mention a few.

Al and Terry live twelve miles from the romantic little town of Hemet, home of Ramona. You must leave the paved highway and travel a dirt road to the ranch. It is a typical Southern California "working" ranch with corrals, barn and a picturesque house which is built against a large boulder, with the face of the rock actually the wall of one room. This ranch, with horses and cattle grazing on the hillside and uncounted pet animals and

birds in the yard, is a natural setting for the studio of Al Stohlman. Here Al and Terry have achieved the type of life that many of us dream about.

To know Al and Terry is to like them. And what a fine working team they make. Terry does the photography of all of Al's work. Al does the retouch and layout as well as the carving of the various patterns. Among Terry's marvelous pictures is a study of one of their many, many cats. This one is half siamese and half bobcat—no delicate kitten this. Terry has a separate building for her dark room duties which she does in addition to the many chores demanded of a ranch wife.

The accompanying picture is about 2½ feet by 4 feet highly embossed made from leather pieces stamped on Mission steer. The saddle, bridle, and breast collar were made separate and fastened onto the picture. The box effect frame is filigreed leather on gold kid. (Two by six lumber, beveled, is beneath the leather frame.) Silver corner pieces are in each corner. The saddle is carved in miniature, the cinch was made of flax thread and added. The horse is a palomino color.



Lou made the stamping stick, pictured, so that he could have something different to show at one of his demonstration lectures. He hollowed out one end to make a carrying pocket for his stamps. He decorated the stick with some of his beautiful engraving on sterling, and made the leather case for easy carrying.

## LOU ROTH

Lou Roth is interested in EVERYTHING. People describe him as versatile, talented, a character, and a genius all in one breath. His enthusiasm bursts into generosity. On the wall of Lou's office is a large horse carved on leather by Al Stohlman, an oversize picture letter carved on leather by Ken Griffin and a letter from Dean Weatherford endorsing Lou as one of the most outstanding students ever graduated from the University of Southern California.

Lou says he's been a crafter all of his life. He received his degree in Architecture, while he minored in fine arts such as sculpture and water colors. He became a free lance furniture designer because there seemed to be no field in architecture in '32. In 1934 he started his own furniture manufacturing company, that was to retire him in twenty three years, when he leased it to a large manufacturing concern. One year of playing golf proved enough retirement for Lou so he started a commercial art studio. Here he did magazine covers as well as art craft for the Craftool Co.

Leather really got Lou into Plastics. While teaching a leather class



and trying to keep interest from lagging by having a different pattern for each night he hit on the plastic craftaid to facilitate transferring the design to the leather.

Lou's main work now is the development of new products and projects. His title is manager of Craftaid Co. Far from a dabbler, he leaves no stones unturned. He learned to engrave and in about nine months he was turning out some presentable buckles. He has a complete machine and wood working shop, does lapidary and stone cutting, faceting, and jewelry making (a do it yourself kit on the market). He is an artist with commercial art training. He does beautiful retouch work, has water skied, raced his own boat at Cypress Gardens, does photography—motion pictures, gun collecting, and archery.

To give you an idea of how he goes into things, let's take his leather tool kit for example. Lou stamps on a piece of beautifully polished jade. His tools are gold plated. His dye jars are set with precious stones to mark the colors such as a ruby for the red, a sapphire stone denotes the blue, and an emerald is for the green etc. His swivel cutter is silver engraved and set with stones. The tool box, made by Lou's father, is a beautiful piece of workmanship in itself with its many drawers and compartments to hold everything compactly in place. Lou slips it into a leather carrying case for protection.

Some of the projects Lou has worked on include a dye brush ball point pen, craftaids made in plastic, tools for making carving easier, such as the expendable blade, set stamps for lettering, a polish for metal that is proving superior to any now on the market.

## TIPS and HINTS

Several weeks ago I received the attractive "Golden Swivel Knife." It seemed so lonely as a pin so I added a hand tooled leather leaf, (which also took up the difference in depth of material I used pin on) and sets it off to much better advantage. I enjoy mine and have had a lot of compliments on it.

MRS. L. M. HOFFMAN  
Bremerton, Washington



For some reason, my odds and ends scrap box became over stocked with miscellaneous styles of keepers. Therefore they were put on my list for a "gadget doodling" session. This is when I think of other uses for articles so that they are not doomed to waste. Waste should never appear in a leathercraftsman vocabulary.

An attractive neckerchief slide is

### Addresses of Some of Our Best Leathercraftsmen

F. O. Baird  
30 W. Mission  
Santa Barbara, California

Ken Griffin  
Miles City, Montana  
Send all correspondence:  
712 W. 20th,  
Hutchinson, Kansas

Cliff Ketchum  
7621 Woodman Ave.  
Van Nuys, California

Robert Muma  
Special Courses, Advanced and  
Fine Leathercraft, Bookbinding,  
"Color in Leathercraft",  
Mumart Leathercraft Designs.  
118 Hazelton Ave.  
Toronto 5, Ont.  
Canada

Al Shelton  
12317 Ventura Blvd.  
Studio City, California

Al Stohlman  
Star Route, Box 53  
Hemet, California

what I came up with. I use only the wide, nickel plated, decorative type. I cut scrap strips of suede, no wider than the width of the keeper. These strips are rolled with the rough side out. These rolls will be glued inside the keepers where they will be used as fillers for the space inside. I use two rolls of a size that will give me an open space about one-quarter inch wide in the center of the keeper. The neckerchief or scarf is threaded down through the open space in the keeper and then the keeper is slid up until tight. The rough side of the suede will hold the keeper in place.

ARTHUR R. TANNER, JR.  
Poughkeepsie, N.Y.



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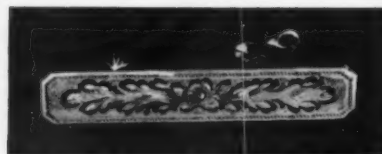
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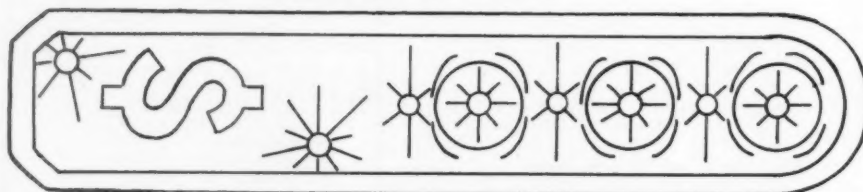


How'd you like to "Put on the Dog" with these elegant accessories!

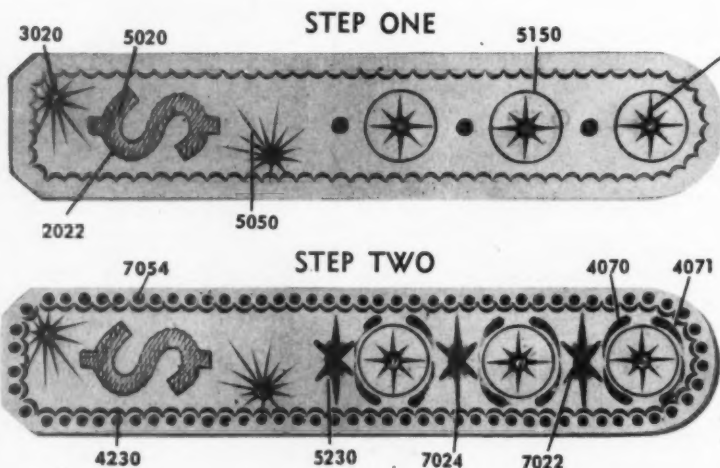


MONEY CLIP

TRACING PATTERN



"THE STAR POINTS ARE MADE BY HOLDING THE LINER TOOL AT A SLIGHT ANGLE"

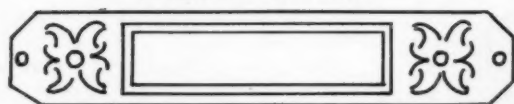


TIE BAR

TRACING PATTERN



# I.D. BRACELET TRACING PATTERN



## STEP ONE



## STEP TWO

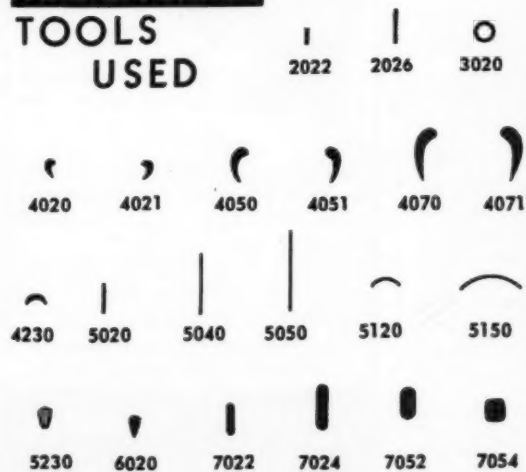


"SAY FOLKS, WHY NOT  
MAKE UP A FEW  
EXTRA ITEMS  
LIKE THIS, THEY  
MAKE SWELL  
GIFTS!"

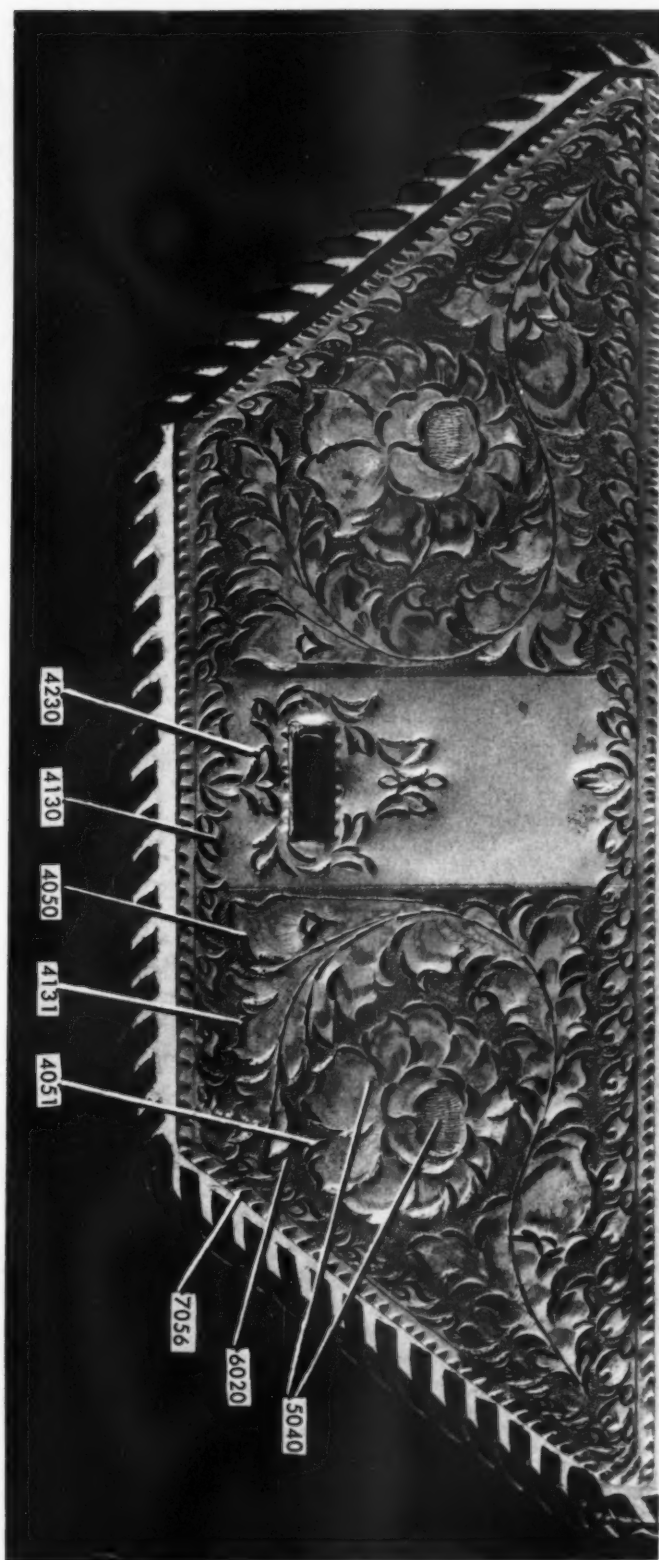


## STAMP-ENGRAVING

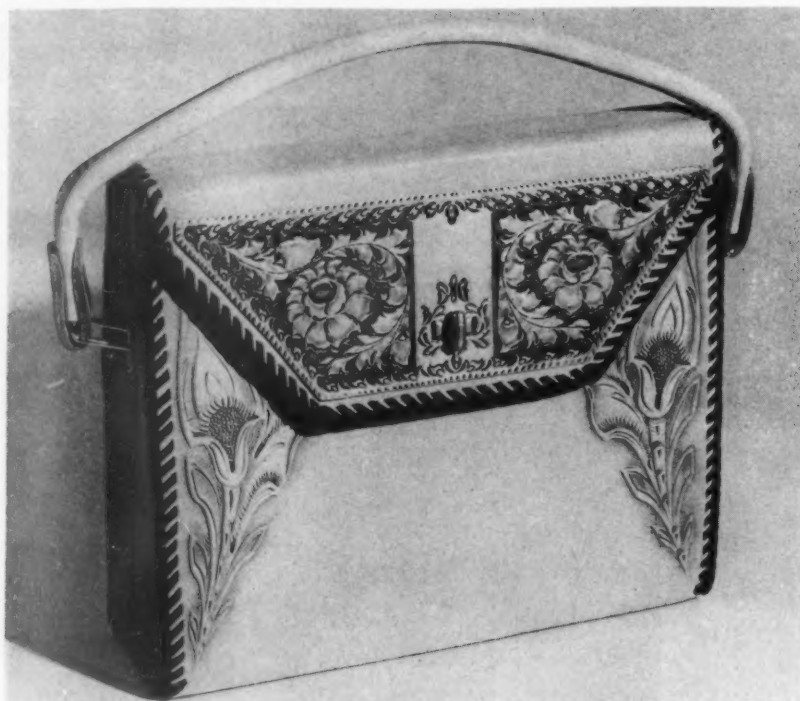
### TOOLS USED



## BAG CLASP — Photocarve Pattern







Handbag by Jerry Jennings with stamp engraved metal bag clasp. Photo-carve pattern on preceeding page.

Many of our readers have asked: "Why should I put a two-bit bag clasp on a beautiful hand carved bag that took so many hours of my time and represents my best work?"

Here is how Jerry Jennings solved this problem. He cut a piece of 18 gauge "nugold" (a golden colored material similar to brass) to fit the lid of his bag and stamp engraved it to suit his taste. Stamp engraving comes easy to Jerry because it is so much like using saddle stamps on leather.

You might just gouge the fold line of this bag's lid and let the weight of the brass hold it closed, but Jerry used the old familiar brass turn closure.

Glueing the brass to leather was no problem with epoxy resin cement. Another idea is to use upholsters' nails or other antiqued brass rivets. This would add to the decorative effect, too.

#### Instructions for Money Clip

The strip for this project measures 5" x 1".

Round off one end and cut the corners at 45° to be about 1/4" flats.

Trace the dollar sign onto the cut corner end and outline it with Wriggle #2022.

Carefully line it with Straight Liner #5020 as shown by the Foto step.

At a point in the center and 1/2" from the rounded end place one divider's leg and scribe a circle 1/2" in diameter.

Measure along from this circle's center 7/8" and scribe another 1/2" circle and repeat for a third circle.

Outline these with Curved Liner #5150, as this liner fits these circumferences.

Center #3020 is now stamped in each circle's center and Straight Liner #5020 forms the stars' points.

Chaser #7036 was tilted and lightly stamped three times on star centers to give light reflections.

The stars near the dollar sign use Straight Liner #5050 for the longer points.

Scribe the border guide line about 1/8" from the edge and stamp along it with Crescent #4230.

Chaser #7054 was used to form the three depressions shown between and at one end of the circles. Chasers #7032 and 7022 were then stamped around these three depressions and the Thread Tool #5230 used in between them as shown. Bright Cut Tools #4070 and 4071 can be seen stamped around the three circles and Chaser #7054 used around the border as shown.

#### Instructions for Tie Bar

For ease to start stamping the Tie Bar, use a strip of adhesive tape

along one side only while stamping the other. To stamp the other side, lift the Tie Bar and release it from the tape, turn it and slide it under the tape still adhering to the marble slab.

First Foto shows the Wriggle #2026 stamped as a border with the small Wriggle #2022 stamped at the flat cut corners.

Bright tools #4020 and 4021 are shown stamped as the starting steps of the design.

The second Foto shows the Bright tools #4020 and 4021 again stamped to complete the leaves. The Thread tool #5230 was stamped in a circle at the flower's center to leave a small bare area to be lightly dimpled


## REDUCES

SWIVEL KNIFE  
DRAG

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The Leathercraftsman

twice with Chaser tool #7022. The thread tool also shaded the leaves as shown. Straight liner #5040 tilted, decorated the flower petal tips and the end leaves with the fine cuts shown. Mat #6020 was stamped very carefully on the background area and at times was tilted sharply and struck with the mallet very lightly.

A hint to help holding a small job like this for matting and shading is to complete the ends while it is taped across the middle then tape across the ends to complete the remaining stamping.

#### For I. D. Bracelet

This small project is a simple one yet gratifying.

Cut the strip as shown by the drawing . . . drill the two chain link holes . . . then polish the surface before stamp engraving.

The name panel measures  $\frac{1}{4}$ " x  $1\frac{1}{2}$ " . . . enough for the average name.

Two simple flowers made with Bright tools #4050, 4051, 4020 and 4021. . . . Center #3020 and Crescent #4230. Fill the area at each end.

The first photo shows the flowers. The edge of the bracelet is stamped with Chaser #7052. The wriggle border forming the name panel uses #2026.

The second photo shows the flower center shaded with Thread Tool #5230.

The background matted with #6032 and a name stamped with Wriggle #2022.

The border ring around the chain holes is made with Curved Liner #5120, struck three times in its own particular arc.

#### Plagiarism, Anyone?

The trouble with writing anything, Except, perhaps, a letter, Is that someone else inevitably Has written it first—and better!

—Margie Taylor  
in Editor & Publisher

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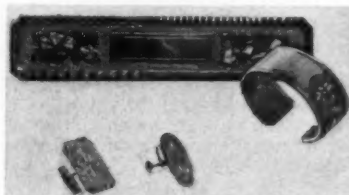


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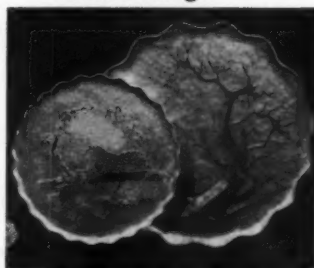
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X1100-1	1" x 6"	18 ga.	2.40
X1110	2" x 6"	16 ga.	5.00
X1110-1	2" x 6"	18 ga.	4.75
X1110-2	2" x 6"	20 ga.	3.25
X1110-3	2" x 6"	22 ga.	2.65

(6" x 6" and 6" x 12" in Gen. Catalog)

#### STERLING SILVER CIRCLES

B1220-1	$\frac{3}{4}$ "	20 ga.	\$ .15
B1220-2	1"	20 ga.	.25
B1220-3	$1\frac{1}{2}$ "	20 ga.	.55
B1220-4	2"	20 ga.	.95

#### STERLING BRACELET BLANKS

B2014	$\frac{3}{4}$ " x 6"	20 ga.	\$1.50
B2014-1	1" x 6"	20 ga.	2.00
B2014-2	$1\frac{1}{2}$ " x 6"	20 ga.	3.00

Aluminum . . . for serving trays, ash-trays, inexpensive jewelry.

#### ALUMINUM CIRCLES

No.	Diameter	Gauge	Price
B1200-4	4"	18 ga.	\$ .08
B1200-5	5"	18 ga.	.10
B1200-6	6"	18 ga.	.15
B1200-9	9"	18 ga.	.35
B1200-12	12"	16 ga.	.60

(Larger sizes in Gen. Catalog)

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HOUSTON 2, TEXAS  
1302 Dallas Street

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LOS ANGELES 5, CALIFORNIA  
3010 West 7th Street

MINNEAPOLIS 3, MINNESOTA  
1109 Nicollet Avenue

NEW YORK 3, NEW YORK  
33 East 14th Street

PHILADELPHIA 7, PENN.  
1206 Walnut Street

ST. LOUIS 13, MISSOURI  
1308 N. Kingshighway

SAN ANTONIO 5, TEXAS  
220 East Commerce

SAN FRANCISCO 3, CALIF.  
1126 Mission Street

SEATTLE 1, WASHINGTON  
2028 Third Avenue

## JOIN YOUR GUILD

Listed here are non-profit guilds and organizations composed of craftsmen who get together for the purpose of advancing leathercraft. For further information, please write to the address nearest you.

### CALIFORNIA

**The Leathercraft Guild**, P. O. Box 47755 Wagner Station, Los Angeles 47, Calif. Meetings monthly at Plummers Park, 7377 Santa Monica Blvd., Los Angeles, on the afternoon of the 3rd Sunday. Visitors welcome.

### ILLINOIS

**Prairie States Leather Guild**, Margo Berg, Sec., 1008 N. Hayes Ave., Oak Park, Ill. Meets 2nd Sundays in Chicago.

**Illinois Valley Leather Guild**, Irene Bawder, Secretary, 327 Francis Street, Peoria, Illinois. Meeting 3rd Sundays.

### IOWA

**Mississippi Valley Leathercraft Guild**, Vince Briggs, Sec., 725 E. 15th St., Davenport. Meetings held the second Wednesday of every other month, at 317 W. 3rd St., Davenport.

### MAINE

**"DOWN EAST" Doodler's Association** . . . L. J. Walton, Director, East Winthrop, Maine. Meetings on Notice.

### MICHIGAN

**Detroit Leathercrafters**, Joan I. Schmitt, Sec., 2709 25th St., Detroit 10, Mich. Meets 3rd Mondays.

**The Flint Leathercraft Guild**, Mrs. Pauline Bill, Sec., G-9063 Coldwater Rd., Flushing, Mich. Meets 4th Monday of each month, 7:30 p.m.

**Michigan Leather Artisans**, Mrs.

Dorothy Slater, 2217 Park, W. Dearborn, Mich. Meets 2nd Mondays.

### MINNESOTA

**North Star Leathercrafters Club**, Dick Hoska, Pres. 820 No. Pascal St., St. Paul, Minnesota, meets 3rd Tuesdays.

### MISSOURI

**The Pony Express Leather Guild** of St. Joseph, Mo. Roy Schaefer, Sec., 428 No. 23rd St. Meetings 2nd Friday evening of each month, at 7:30 in the Craft Room of the Museum.

**The Heart of America Leather Guild** meets 3rd Mondays, 8 p.m., Elks Lodge, 19 E. Armour Blvd., Kansas City, Mo. Sec: Carol Kuse, 6317 Santa Fe Dr., Overland Park, Kansas.

### NEW YORK

**Eastern Leathercrafters Guild**, Miss Kathleen Harrold, Sec., 27 E. Main, LeRoy, N.Y. Meets 2nd Fridays, 8 p.m., at Rochester Museum of Arts & Sciences.

**Frontier Leather Art Guild**, Mary Brady, Sec., 17 Siegfried St., Amherst, N.Y. Meets 2nd Thursdays in Buffalo. **The Leather Craftmen's Guild of New York** . . . Mr. Harry E. Stroh, Chairman Membership Committee, 356 E. 87th St., New York 28, N.Y.—phone ATwater 9-0309.

**Taurus Leathercraft Guild**, 94 Boston Post Rd., Larchmont, N.Y., meets the first Friday of each month except July and August. For information telephone TEnnyson 4-1880.

### UTAH

**Utah Leather Pounders**—Maxine Roberts, Secretary, 1120 So. State, Clearfield, Utah. Meetings on notice.

**Great Salt Lake Leather Guild**, Charles Bryan, Chairman. Meets at Pioneer Crafthouse, 3271 S. 5th, E., Salt Lake

## THE

By H. W. WALLER

It is interesting and increasingly gratifying to learn that more and more people of the "mature age" group are discovering the fun, relaxation and the profits, materially and otherwise, that are to be found in leathercraft.

By a huge percentage, the bulk of the mail that we receive from beginners is from folks who are in the middle-aged group and older. (Being in the same category, "older," we naturally welcome these newcomers to our happy clan.)

Now to answer the mail, as space will permit.

City, 2nd and 4th Wednesdays.

### CANADA, ONTARIO

**The Canadian Society of Creative Leathercraft** is a national association of local branches and individual members, who receive the Society's quarterly bulletin, "Canadian Leathercraft". Information from Membership Chairman, Miss Winnifred Coombs, 73 Coady Ave., Toronto, Ont., Canada.

**Hamilton Leathercraft Guild**, Mrs. Harold Wilson, Sec., 400 Charlton Ave. W. Hamilton. Meets 2nd Thursdays. **Windsor Leathercrafters**, G. C. Norman, Sec., 1187 Tecumseh Rd., East Windsor.

\* NEW YORKER = 2
\* TOURIST = 3
\* DOWNTOWN = 4





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* FLOWER BASKET #10	8" Long, 3 1/4" Wide, 6" Deep	\$4.79 Each
* LAS VEGAS #15	10" Wide, 7 1/2" High, 3 1/4" Thick	\$8.85 Each
* ARIZONA SUNSET #12	10 1/2" Long, 5" High, 4" Thick	\$6.95 Each

ALL KITS CONTAIN:

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• Leather Lining

• Pattern and Instructions
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\* LAS VEGAS = 15



\* FLOWER BASKET = 10



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\* ARIZONA SUNSET = 12





# BEGINNERS' CORNER

For the benefit of those of you who write us about where to obtain supplies such as frames, clasps and other findings and fittings, our best advice is to peruse the columns of advertising in your magazine and write to those advertisers, telling them that we are referring you to them and tell them of your problems.

As for those of you who write and ask how to get started in leather craft and how to learn when there are no known instructors in your area, here's our best advice: As we have pointed out before, there are many, many good, illustrated, easily-understood books on leathercraft. These range in price from fifty cents on up. Surely, you will find some within the price range that you want to invest—and, I might add that any money paid out for books IS an investment—and a GOOD one. (I'm working on one for beginners, also.)

There are so many good books that we cannot name them all here but why not see, or write to, your leather dealer, tell him your problems and I know that he will be glad to help. Tandy, for example, has been extremely helpful to me since 1946.

I might explain that I'm not trying to "pass the buck" by not attempting to answer ALL of your questions. But when you ask "how can I get started without some personal instruction," the best I can recommend is that you study books such as those published by Gick, Ken Griffin, Al Stohlman, F. O. Baird, and many more.

For those who inquire about antique finishes, I refer you to articles in previous issues of The Leather Craftsman. But I do want to remind you that the longer you leave the "goop" on your leather, the darker the leather will become. And be quite sure that the antique dyes get well into the background, the cuts and other indentations on your leather. And remember, too, that antique finishes, properly applied, will cover up a LOT of little imperfections. (That may be one reason that I antique nearly every piece of carved leather that I turn out.)

And, to the Navajo craftsman who inquired about his silver craft with hand-carved leather: Yes, Hosteen. It is being done more and more. May we suggest that you might try marketing some of your silver buttons, set with small turquoise, to be used on both men and women's

leather garments which are becoming more and more popular. Read Volume 4, issue Number 2 and you will get a pretty good idea of just a few of the leather garments which are being made by leather craftsmen. (Let me know when you finish a set and I'll buy them for my new suede jacket which I am finally getting completed.) Hand hammered initials, custom-made, or monograms or brands should appeal to the white

men and women who appreciate artistic western or Indian accessories. Next time I am up in the Four Corners Country I'll come by Shiprock and look you up. Incidentally, I've done a number of water colors of your Shiprock mountain. Wish I could do it justice. But, who can?

In the mail which we have received since the last issue are inquiries regarding the combining of bead work, done by Indians and of

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Mail addressed to us in care of **THE LEATHERCRAFTSMAN** will eventually catch up with us somewhere sooner or later . . .

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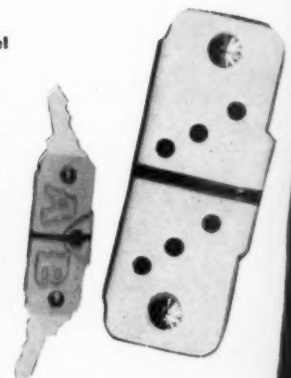
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